

GO WORLD

MAY-JUNE 1977

NO.1



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Editorial

In founding *Go World*, the Ishi Press has three main aims: firstly, to provide up-to-date reports on the Japanese Go scene, including coverage of the top professional games; secondly, to provide instructional material for players of all ranks; thirdly, to provide a forum for the exchange of ideas and information about new developments in the Go world.

A novel feature of this magazine is its division into three main sections: current title games; elementary instruction aimed at kyu players; and more advanced instruction for strong kyu and dan players. These sections are divided by asterisks on the title page but the divisions are only intended as a rough guide. We hope of course that all our readers will enjoy the whole magazine. If you don't, write and give us your opinion and let us know if there are any special topics you would like to see treated. Feedback from our readers is essential to enable us to create a truly useful magazine. We welcome

suggestions, comments and criticism. Incidentally, please indicate if we have your permission to publish letters to the editor. We will also be happy to publish commentaries on readers' games, subject of course to our limitations on space.

We would like to request the cooperation of readers in amplifying and if necessary revising the list of clubs at the end of the magazine. The list in this issue is based on the information currently available to us, so if your club is missing or if any revisions or deletions of out-of-date material are necessary, please let us know.

Finally, we would like to express our profound gratitude to Miyamoto Naoki 9-dan for his generous permission to draw freely on the Kansai Ki-in magazines *Igo Shincho* and *Gekkan Gogaku*. We are also grateful to the Nihon Ki-in for permission to use the *Kido* commentary on the third Kisei game.

John Power

Go World News

Fujisawa Wins 1st Kisei Title

On the 8th February Fujisawa Shuko defeated Hashimoto Utarō of the Kansai Ki-in in the fifth game of the new Kisei Title and thus won the title with 4 wins to 1 loss. The valiant Hashimoto, who turned 70 on the 27th February, was unable to contain the power of Shuko playing at the peak of his form. During this series Shuko's fuseki was nothing less than brilliant and was perhaps the main factor in his victory.

This is Shuko's fifteenth title and six of them have been new ones—he seems to make a special effort when a new title is established (he won the first Meijin title in 1961 and the first Tengen title last year). In Shuko's case the special effort usually consists of moderating his alcoholic intake. When asked who would be happiest at his win, Shuko replied: "The debt-collectors." Since his total prize-money for the match is



22 million yen (about \$78,000), Shuko should have some left over for drinking.

Sakata Challenges Kato

The challenger for the Judan Title is decided by a unique system of parallel winners' and losers' knockout tournaments. When one of the 16 finalists loses a game, he goes into the losers' tournament. If he loses a game there, he is eliminated altogether. The challenger is decided by a playoff between the winners of each tournament. In this year's tournament, Sakata defeated Cho Chikun in the final round of the winners' tournament, but Cho surfaced again by winning the losers' tournament, defeating Ishida Akira in the final round. However, Cho again lost to Sakata in the playoff on the 2nd March.

Results to date:

Game One (Mar. 9). Kato (White) won by 5½ points.

2nd Gosei League

This is a mini-league, with only five players,

	O	I	K	F	T	Score
Otake	—			×	○	1-1
Ishii K.		—	×		×	0-2
Kajiware		○	—	○		2-0
Fujisawa S.	○		×	—		1-1
Takemiya	×	○			—	1-1

1977 Honinbo League (as of Mar. 11)

	I	M	K	O	S	T	R	K	Score
Ishida	—	○	○	×	×			○	3-2
Magari	×	—	×			○	×	○	2-3
Kato	×	○	—			○	○	○	4-1
Otake	○			—	○	○	○	○	5-0
Sakata	○			×	—	○	×	○	3-2
Takagi		×	×	×	×	—	×		0-5
Rin		○	×	×	○	○	—		3-2
Kubouchi	×	×	×	×	×			—	0-5

but it is hardly a weak one, as it includes the top three title-holders, Fujisawa Kisei, Otake Meijin and Takemiya Honinbo. However, Kajiware Takeo 9-dan has made the best start, defeating Ishii Kunio 8-dan and Fujisawa Shuko. The winner will challenge Kato Masao in a best-of-five title match.

1977 European Go Congress

The 21st European Go Congress will be held in Rijswijk, Holland (near The Hague) from July 23rd to August 6th. The featured tournament will be the European Championship which will last for 9 or 10 rounds. Other tournaments will include the Masters Tournament, the Team Championship, lightning and handicap tournaments etc. Accommodation will be available at the Congress Centre.

All enquiries should be sent to:

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Holland

32nd Honinbo League

Otake Meijin has held the lead right from the start of the current Honinbo League and with a score of 5-0 is a clear favourite to become the challenger to Takemiya Honinbo. The only obstacle remaining in his path is Kato Masao, who is following close behind with 4-1. Kato could yet force a playoff by defeating Otake in their encounter, while a four-way tie among Otake, Kato, Sakata and Ishida or Rin is theoretically possible. It will be interesting to

1977 Meijin League (as of Mar. 11)

	I	R	S	H	Ku.	Kaj.	Kat.	S	C	Score
1. Ishida	—		○				×		○	2-1
2. Rin		—						○	○	2-0
3. Sakata	×		—			○	×			1-2
4. Hashimoto				—		○		○		2-0
5. Kubouchi					—	×			×	0-2
5. Kajiwara			×	×	○	—				1-2
7. Kato	○		○				—	○		3-0
7. Shiraishi		×		×			×	—		0-3
7. Cho	×	×			○				—	1-2

The players are ranked according to their results in the previous league.

see which one of the above five players is eliminated from the league.

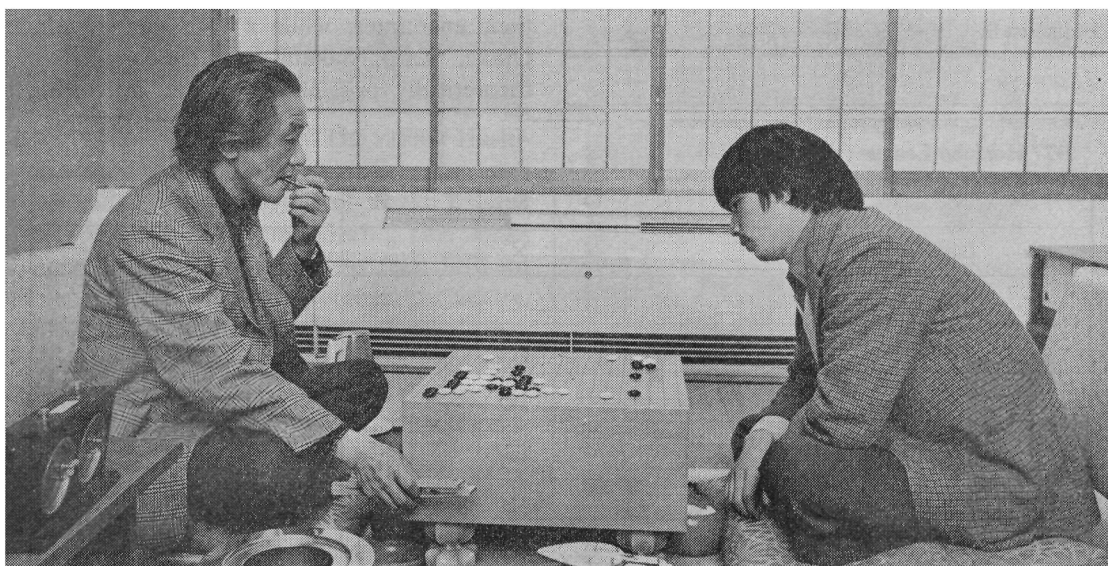
2nd Meijin League

The 2nd (Asahi) Meijin League is still in its opening stage but already Kato Masao 10-dan has shown that he will be a formidable threat, with three straight wins over Ishida, Shiraishi and Sakata. Rin Kaiho 9-dan and Hashimoto Utarō 9-dan have also made good starts, with 2-0 scores. It is of course too early to make any

predictions—a score of 6-2 has usually been good enough to win the league in recent years. The winner will challenge Otake Meijin in a seven-game match. Incidentally, the komi has been changed from 5 to 5½ points, bringing the Meijin Title into line with the other tournaments.

Late News

The second game of the Judan Title match, played on the 23rd March, was won by Kato by 3½ points.



Entering a difficult middle game (Judan Title, Game 1)

First Kisei Title

3rd Game

White: Hashimoto Utaro

Black: Fujisawa Shuko

Komi: 5½

12th, 13th Jan., 1977, Osaka

Commentary by Fujisawa Shuko

Figure 1 (1–22). *The vital capping play.*

In the first and second games both Hashimoto and I had won with Black. The preliminary skirmishing was over—from now on the outcome of each game grew in importance. However, my form is always good in the winter and recently I have been succeeding in my efforts to moderate my drinking before a game, so I wonder if I might not be able to show you better games than before.

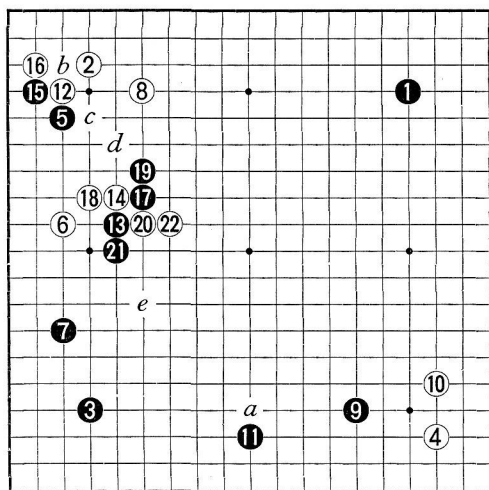
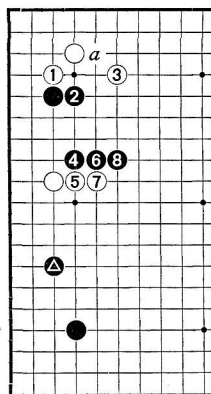


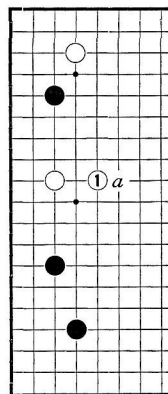
Figure 1 (1–22)

Well, the third game started with plays on the diagonal star-points. This is liable to lead to early fighting, but White aimed at a leisurely game with 4 and 6. So far there's nothing special to comment on.

Black 7 restrains White from attack-



Dia. 1

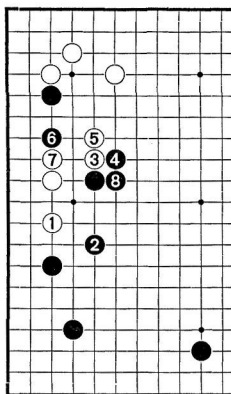


Dia. 2

ing with 1 and 3 in *Dia. 1*. Black flees with 4 and 6 and aims at cutting across at *a* later. Even though White strengthens himself on the left side, Black Δ limits his influence. Consequently, I think that White should have jumped to 1 in *Dia. 2* instead of 8 in the Figure. White *a* is also conceivable. The idea is not to let Black settle his approach stone lightly.

With Black 11 I also have the option of playing at *a*, but in answer to White 12, Black 13 is the only move. This is an excellent point which erases White's area on the left side while also expanding Black's territorial framework at the bottom. If however White plays 12 at 13, Black is much more ready to attach at *b* to settle himself now that White has played 8. If Black 13 at *c*, White plays 13—this would be just what White wants.

White 14. Jumping to 1 in *Dia. 3*, followed by 3 and 5, enables White to enclose on the largest scale, but connecting at 8 makes Black's bottom framework larger than ever.



Dia. 3

This is the right time to play 15. Once the centre becomes busy, White may switch to *c* instead of 16.

Black 19. If at 20, White hane at 19, getting a nice fat territory here. If White 20 at *d*, Black gets nice shape by connecting loosely with *e*—neither too far nor too close. 19 and 20 both show fighting spirit. 21 and 22 are both forced.

Black has struck a nice blow at the vital point of 13 and on top of this has got an early fight started—already the game is looking good for him.

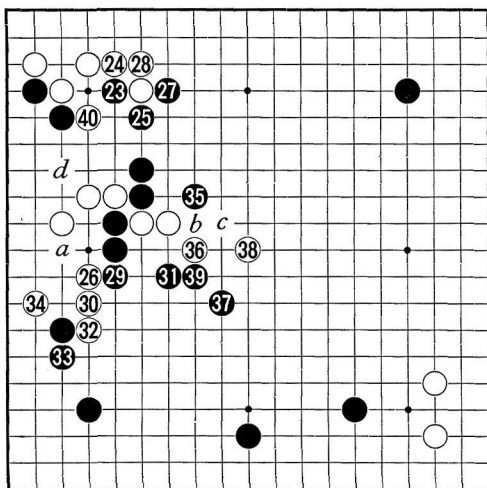
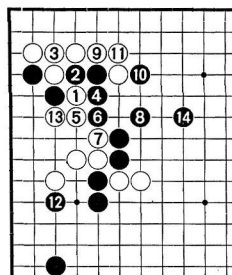
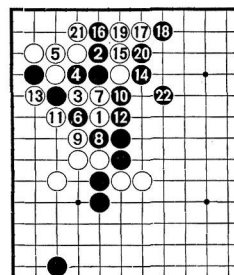


Figure 2 (23—40)

Figure 2 (23—40). Landing a blow
Hashimoto 9-dan may have over-



Dia. 4



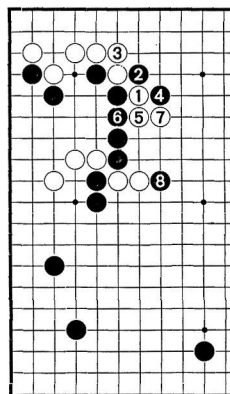
Dia. 5

looked the contact play at 23. There appear to be various ways of counterattacking but none of them work well. If White 1 in *Dia. 4*, Black fixes up his shape with 2 to 8. Black 12 is sente, so Black blocks off the left side.

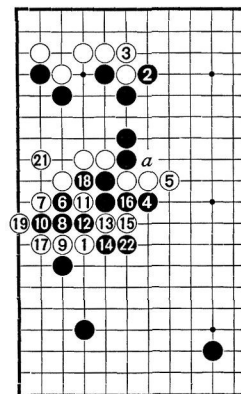
Dia. 5. If White 1, Black plays through at 2, squeezes White in the sequence to 12, then blocks off the top with 14 to 22. Since blocking off either the side or the top will affect the centre fighting, White has no choice but to answer patiently at 24.

Getting in the hane at 25 was an early success for Black. Getting settled comfortably in an area where White had so many stones meant that the game was favourable for Black.

White 26. The two-step hane at 1 in *Dia. 6* is a tesuji, but Black counters with 2 and 4, then attaches at 8. There is no good continuation for White. Simply connecting at 6, omitting 1, is



Dia. 6



Dia. 7 20 connects

also good enough.

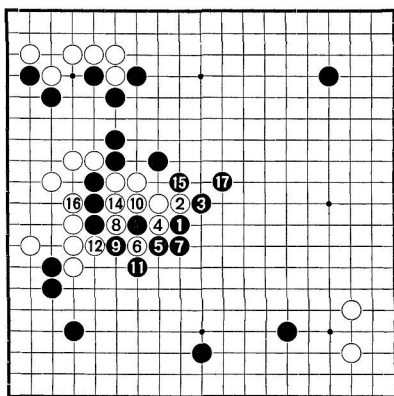
Also, if White extends as far as 1 in *Dia. 7* with 26, attaching at 4 feels like the move. If White 5, Black 6 and 8 and the sequence to 22 seems reasonable for Black. If White 5 at 9, then Black 5, White *a*, Black 16 and Black's fighting prospects are reasonable.

Black forced with 27, then moved into the centre with 29 and 31. He could still aim at playing across at *a*, so White forestalled this with 32 and 34. Again White played patiently, hoping for a chance later in the game.

Black had seized the initiative in the centre fighting and seemed to be well ahead.

White 36 is awkward shape but White cannot discard these two stones as Black gets too much thickness in the centre. If White *b*, Black raps him at *c* and White has no way of making proper shape.

Black 37. Apparently Black 1 in *Dia. 8* was also possible. The moves from 2 on are pretty well forced. Black



Dia. 8 ⑬ ko

sacrifices three stones and builds enormous influence in the centre. I think that playing this way would have been feasible, but Black's blueprint for a large-scale attack with 37 also

seemed good.

Black 39. I could also have jumped at *d* in order to attack the white group on the left, but Black's position would be a little weak as White could push through at 39. I decided to strengthen myself first and threaten to play *b*. If White reinforced himself, I could then play *d*.

Defending at *c* just makes White heavy, so he had little choice but to connect up on the side with 40.

From 23 on Black had had his own way. The fact that White thought about 24 for a good fifty minutes showed the trouble that he was in. Black had not yet made a single bad move. Even now when I look back over the game, I feel pleased with how well I played. Perhaps it was a surprise for Hashimoto also.

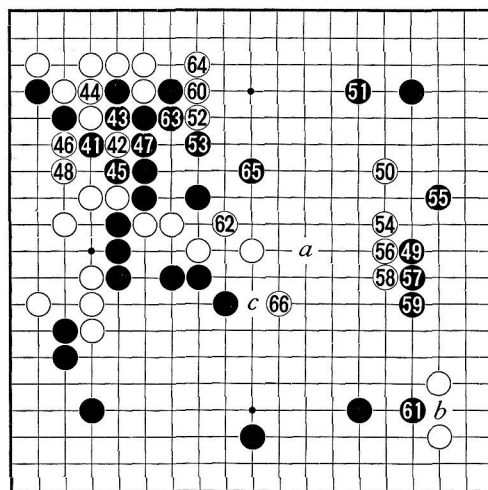
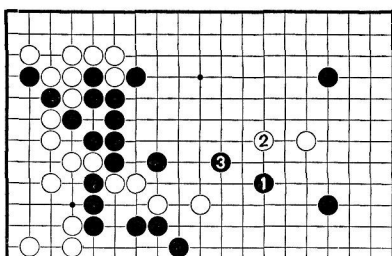


Figure 3 (41-66)

Figure 3 (41-66). Black takes it too easy

White obtained a fair-sized territory on the left by connecting with 42 to 48, but Black was satisfied with his pon-nuki at 47 and with having the first move on the right side with 49. However, Black 51 was perhaps too cau-



Dia. 9

tious—I slackened off here, thus prolonging the contest. The best and strongest move here is probably Black 1 in *Dia. 9*. If White 2, Black swallows up the centre with 3 and it's probably all over.

White promptly forced with 52, then strengthened the centre with 54. Black now had no alternative to scooping out his base with 55, but White pushed with 56 and 58, then switched to 60. This made it a close game.

Black 61. I should have struck at *a*, utilizing this attack to settle the overall shape. Here again I was too cautious—I assumed that White would answer at *b* and that I could then play *a*. Permitting White 62 seems to indicate that I was too easygoing here.

The knight's move of 66 still leaves a vital point at *a*. I think that attaching at *c* would have made better shape.

Figure 4 (67–93). *Battering my way through*

I exacted payment of White's debt by pushing through at 67. There was a suggestion that Black *a* is better than 69, but I believe that emphasizing the right side rather than the bottom with 69 and 71 was the correct approach. If White 70 at *b*, Black gets a large area with Black 70, White *c*, Black *a*.

I attacked sharply at 73, then forced with 75. Reducing its liberties does not affect this group, while there is a

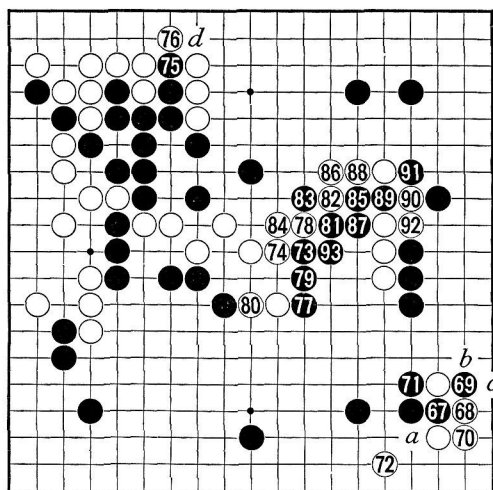
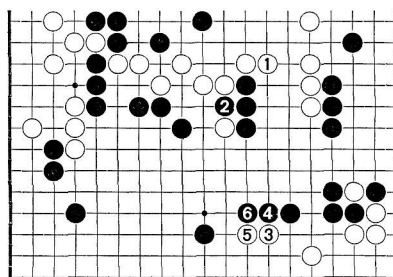


Figure 4 (67–93)

possibility that White will give way at *d* if I play 75 after he has made an extension at the top. When I attached at 77, the continuation here was natural. Black 79 was the sealed move at the end of the first day.

White 80. Connecting his two groups with 1 in *Dia. 10* is the safe way to play, but White probably concluded that this was not good enough. The whole white group can still be attacked, while Black gets territory in the centre by pushing through at 2. White can only make a limited encroachment with 3 and 5 at the bottom.



Dia. 10

Black 81. This was the start of a frontal attack in which Black forcibly split White into two.

Black 91. If Black contents himself with some petty profit with 91 at 92, White 91, Black 93, the pressure is taken off White.

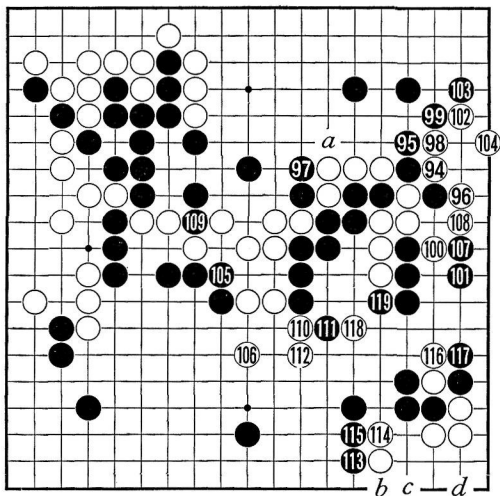
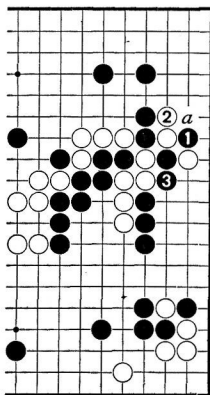


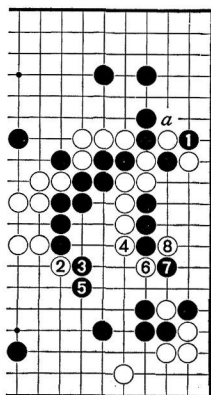
Figure 5 (94-119)

Figure 5 (94-119). *Black fails to follow through*

When White set about getting life with 94 and 96, Black could have played the tesuji of 1 in *Dia. 11*. If White 2, Black 3; if White 2 at 3, Black *a* and White collapses. However, White has the counter shown in *Dia. 12*. He hanes at 6, then cuts at 8, threatening to play out at *a*, so Black 1 does not turn out to be a knockout punch. I think that



Dia. 11



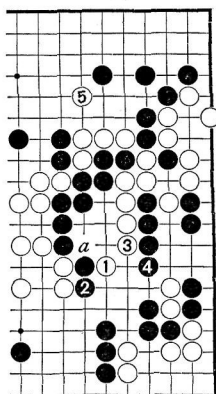
Dia. 12

Black 97 in the Figure was a good, thick move.

The thoughtless attempt to force with 101 was awful. I should simply have captured the four white stones with *a*. One can safely say that this would have secured a large win for Black. White answered on the other side with 102 and 104, creating very bad *aji* (potential) in my corner. I was silly enough to expect White to answer 101 at 107. If one wants to apply pressure to this group, the correct approach is to wait for the proper time and play Black 102.

Black 105 was the first step towards attacking the centre white group, but again with 109 I should have played at *a*. I was trying to play safety first moves, but ironically this led to creating unfavourable potential. It occurs to me that Hashimoto 9-dan was probably surprised at the lack of severity in my attempt to settle the game.

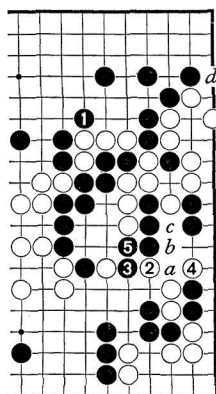
Letting White strengthen himself with 110 and 112, then attaching at 113 was the natural flow of moves here, but White omitted reinforcing the corner (when Black gets strong enough in the surrounding area, he can get a ko with Black *b*, White *c*, Black *d*) and let fly with the exquisite combination of 116 and 118. This floored me. The usual answer to 118 is 2 in *Dia. 13*, but then White 3 forces Black 4, after which White can run out with 5. If White plays 1 at 5 immediately, then later exchanges 3 for 4, followed by attaching at 1, Black will not answer at 2. This means that it takes White one extra move to fill in the liberties of the eight black stones, beginning with *a* (i.e. in a capturing



Dia. 13



race between these black stones and the white group directly above them, Black will use 2 to fill in a liberty of the white group, thus gaining a move). The weakness in Black's position caused by his failure to capture the four white stones had now been exposed and at one blow the game had become difficult for Black.

On top of all this, Black 119 was another funny move.



Dia. 14

move at 2, enabling him to capture two stones with 4, but Black patiently connects at 5. White succeeds in dispensing with a reinforcement in the corner, while living on a large scale, but even so Black can still attack the centre white group and is thick all over the board. Moreover, even though White captures two stones, Black can squeeze in sente with Black *a*, White *b*, Black *c*, and has the additional gain that Black *d* becomes sente. If the unfavourable corner potential is dissolved, Black has a clear lead in area.

If White answers Black  at 31, Black succeeds in forestalling White *a* in sente, but White is not here to help Black. He left  in the lurch, jumping out at 20, but he still has the atari at *b* to help him in taking care of his centre group.

21 to 25 were forced. Black 27 was a startlingly bad move. Simply blocking at 1 in *Dia. 15* was good enough. If White 2, Black 3 and 5, reducing White's liberties. Whatever White does, Black wins the capturing race. Even if White plays *a*, Black's group here has four liberties. If White avoids the sequence here by playing 2 in *Dia. 16*, Black answers with 3. If 4 to 8, simply

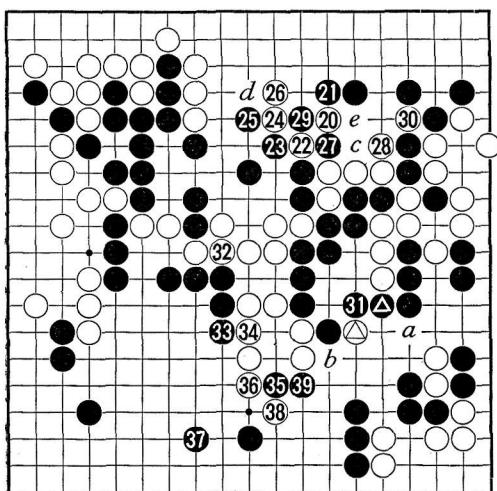
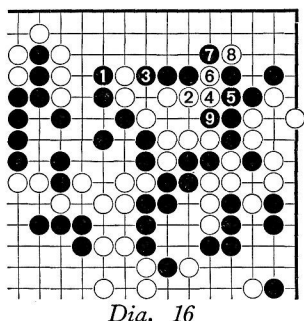
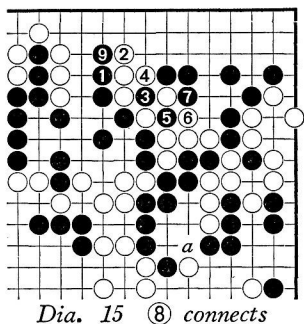


Figure 6 (120-139)

Figure 6 (120-139). Falling behind

I should still have played 119 in Figure 5 at 1 in *Dia. 14*, capturing the four stones. White has an excellent



pushing in at 9 reduces White's liberties and makes it impossible for him to rescue his stones.

White 28. If White had captured at *c*, Black would have been in even more trouble. If Black played *d* next, White could answer at *e*, giving a different shape from that in *Dia. 16*. However, even White 28 made the position bad for Black.

Black 29. Connecting at 30 is bad for Black, as White connects at 29 and Black cannot make the throw-in at 3 in *Dia. 15*.

In the end a swap was made with 29 and 30, but this probably put Black behind. However, White threw away his lead by connecting at 32. He should have swelled out at 33, aiming at the 3-3 point invasion in the bottom left corner later. Black's attack with 33 etc. made it difficult for White to invade in the corner, thus making it unclear who had the lead.

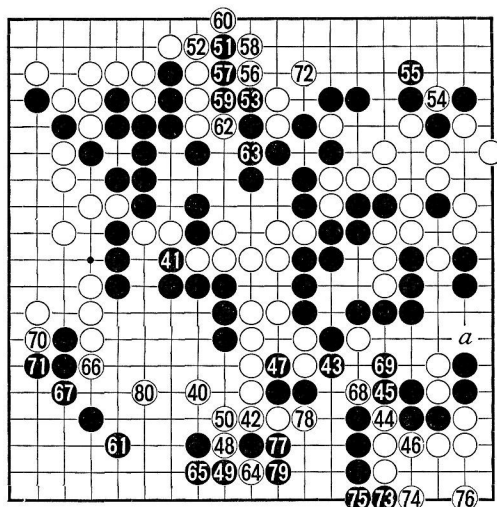


Figure 7 (140-180)

Figure 7 (140-180). A delicate endgame

White strengthened his large group with 40 and 42, but in the meantime Black secured safe profit with 41 and 43. If White 42 at 43, Black bridges underneath at the bottom with 78.

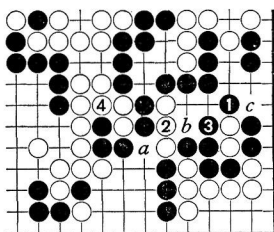
White 44 and 46 defended against the ko mentioned earlier. There were no more unsafe groups on either side and a delicate endgame fight had begun. I had played a series of strange moves in the middle game, but when I put my mind to it, my endgame is quite reasonable.

Black 51, 53. I do not gain by playing 54 because White plays 72.

Black 61 strengthened the lower side. The game was still delicately balanced.

White 68. A clever tesuji. If Black answers at 1 in *Dia. 17*, White plays 2, enabling him to connect at 4 in sente. If Black carelessly plays 1 at *a*, White squeezes with *b*, making White *c* possible. 69 in the Figure is painful for Black, as it leaves White with the endgame play at *a*, but Black has no choice.

White 72 was big as it eased the



Dia. 17

burden on White from his lack of liberties around here. However, Black maintained balance by forcing with 73 and 75, then expanding his area here by escaping with 77. White has to connect by playing on a valueless point with 80.

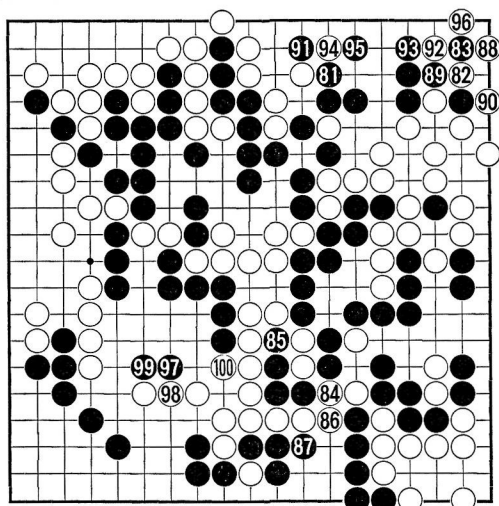


Figure 8 (181-200)

Figure 8 (181-200), Figure 9 (201-266).
A mistake in counting

White 88 was the losing move. White 94-Black 95-White 91 was bigger. This would have meant a half point

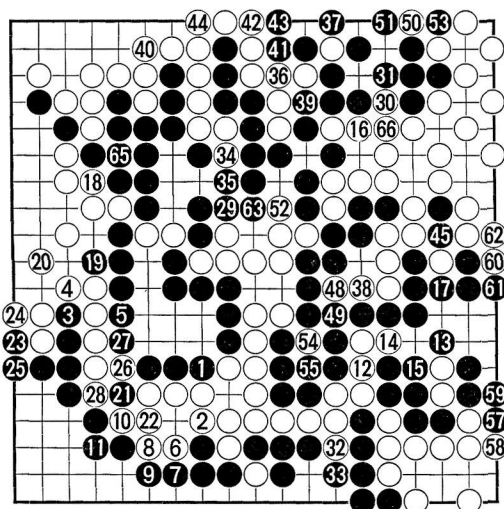


Figure 9 (201-266)

46 retakes (below 45) 56 ko
47 takes (45) 64 connects ko (53)

decision—in whose favour I cannot say. Black 91 settled the issue—this move was big because White had to fill in the points 40 to 44 in Figure 9.

After the game Hashimoto commented that he had miscounted. Perhaps he overlooked the points that Black gets in the centre with 97 and 99.

However, Black 19 in Figure 9 lost a point. This should have been the simple hane at 23.

In this game I faltered in the middle game but came good at the end. Perhaps this is a sign that my game has got a little tougher.

Black wins by 1½ points.

4th Game

White: Fujisawa Shuko

Black: Hashimoto Utaro

Jan. 26, 27, 1977

Figure 1 (1-51). Black 11 is unusual. In the sequence to 41 Hashimoto seems to have come out behind. Otake

Meijin's impression was that Fujisawa won the game here. Perhaps Black should have cut at 23 with 15 and started a fight. Black 21 seems very slow—White 22 works excellently for White, so perhaps 21 should be at 29.

Black spent the rest of the game

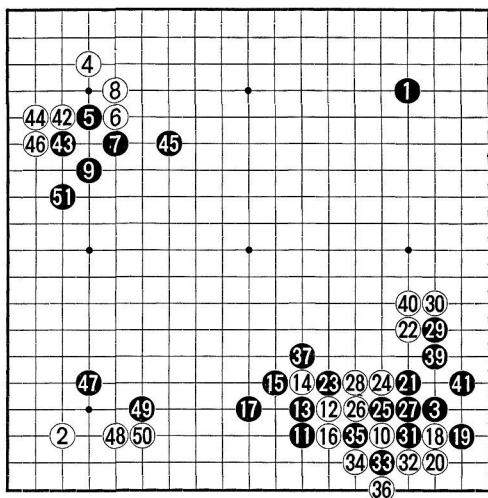


Figure 1 (1–51)
38 captures at 10

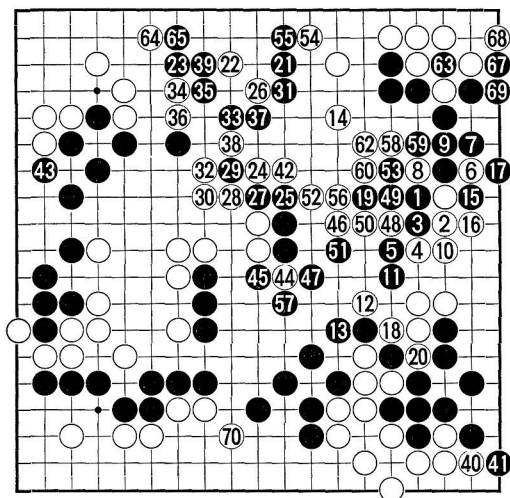


Figure 3 (101–170)
61 connects, 66 takes ko

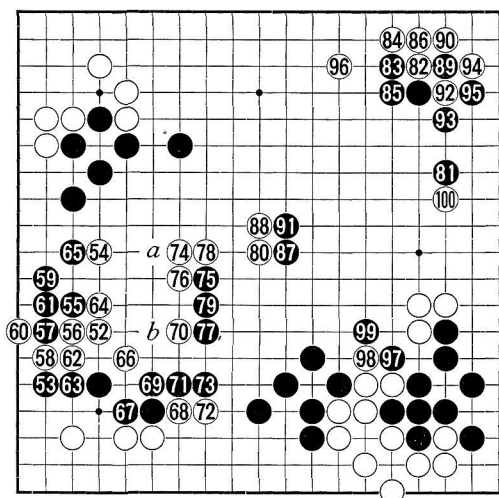


Figure 2 (52–100)

trying to recover from his initial disadvantage. He tried to build a large framework in the centre but it was a little too wide.

Figure 2 (52–100). Black 55 was a desperate attempt to catch up. One usually attacks from above, e.g. *a* or *b*, when one has groups above and below. White got nice shape up to 74. Permitting White 68 was particularly painful for Black.

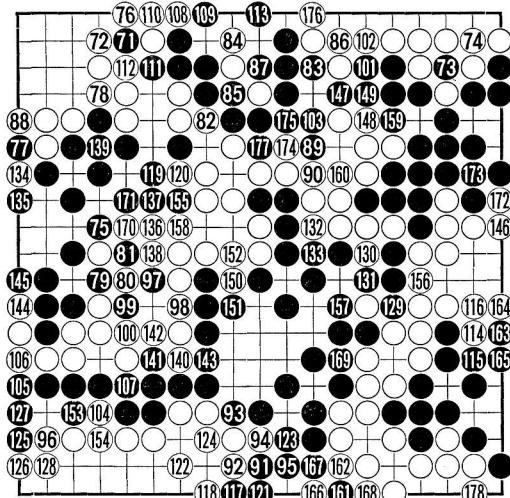


Figure 4 (171–278)
both connect ko

Figure 3 (101–170). White 26 was a slack move—he should just connect at 27. Losing two stones was awful but not big enough to wipe out White's lead.

Figure 4 (171–278). Black's desperate attempts to catch up were unavailing. He could not recover from his bad start. This was an uncharacteristic game for Hashimoto.

White wins by 5½ points.

1977 Honinbo, Meijin and Judan Tournaments

Game One: Kato vs. Rin

32nd Honinbo League

White: Kato Masao 10-dan

Black: Rin Kaiho 9-dan

komi: 5½

date: Dec. 23, 1976

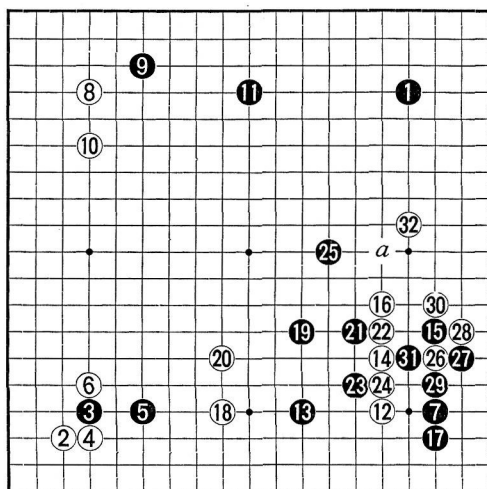


Figure 1 (1–32)

Figure 1 (1–32). This game, which was actually played at the end of last year, is one of the most interesting from the early rounds of the current Honinbo league.

Black 21 brings up the old vexed question of whether peeping moves are good or not. Otake Meijin's opinion was that Black should play 21 at *a*.

Figure 2 (33–64). White 46. A typically severe Kato move—blocking at 53 is too mild. Even after 47 and 49, Black is still stuck with a heavy shape here. Rin was probably relieved when he succeeded in getting life for his group with 55 to 63, but then Kato gently played the 'devilish move' of 64.

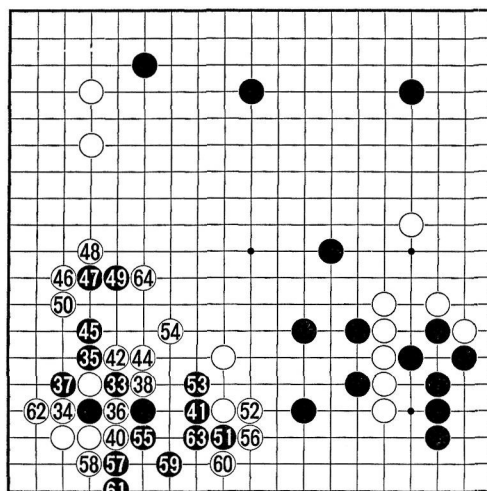


Figure 2 (33–64)

39 ko, 43 connects

Figure 3 (64–100). White 64 astonished the spectators. The standard move in this position is at *a*, since inviting Black 67 is normally bad for White. However, in addition to capturing six stones, White keeps sente with the severe attacking moves of 72 and 74, so is able to switch to 76. This puts Kato in the lead.

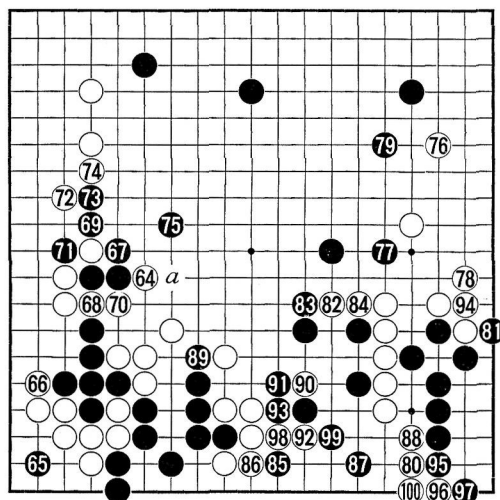


Figure 3 (64–100)

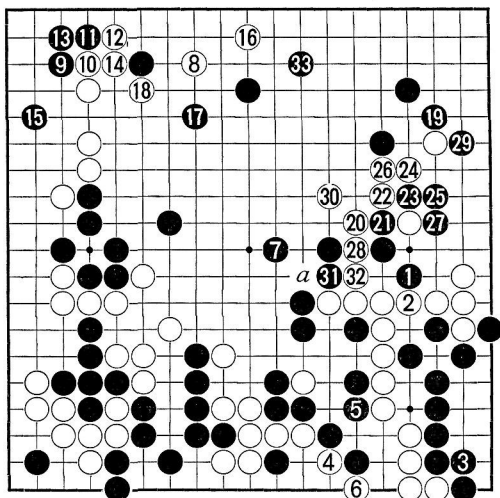


Figure 4 (101-133)

Figure 4 (101-133).

Black 7. Forestalls White *a*.

Black 19. The best that Black can do. He needs to enclose a lot of territory at the top but there is no effective way of keeping White out.

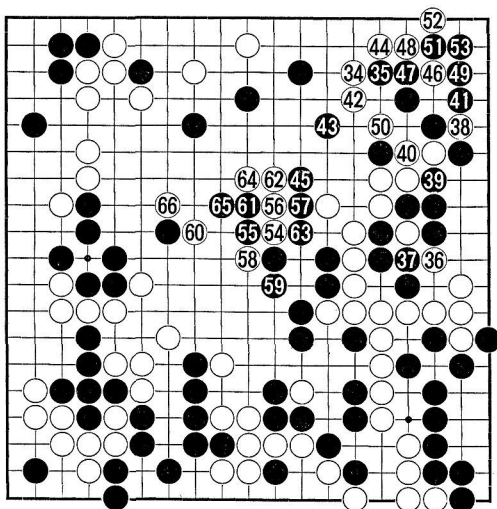


Figure 5 (134-166)

Figure 5 (134-166). Kato secured his group at the top right, then let loose another severe blow with 54. Black resisted strongly with 55 etc., but White launched a flank attack with 60 and 66.

He is prepared to sacrifice the four centre stones whenever necessary.

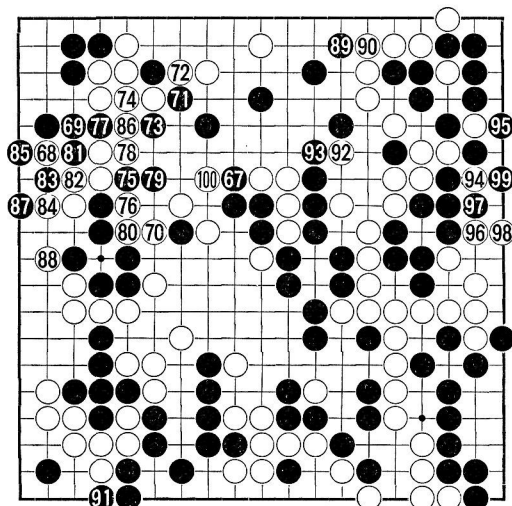
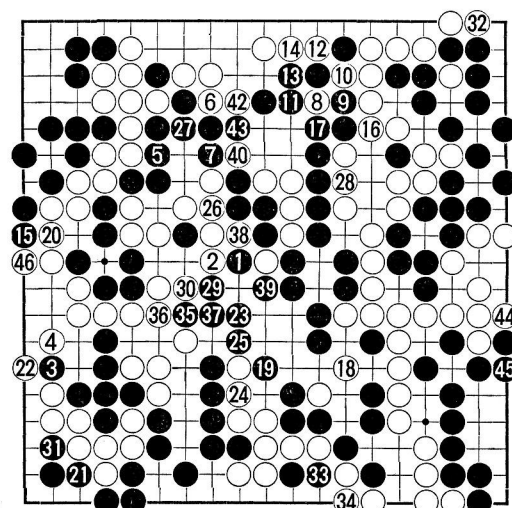


Figure 6 (167-200)

Figure 6 (167-200). White 70 was the final blow which wrapped up the game for White. This game is a good example of Kato's wonderful form recently. He promises to be Otake's main rival in the Honinbo league.

Black resigned on move 246. He is about five points + komi behind.



Game Two: Ishida vs. Sakata

2nd Meijin League (1977)

White: Ishida Yoshio 9-dan

Black: Sakata Eio 9-dan

komi: 5½

date: Jan. 12, 1977

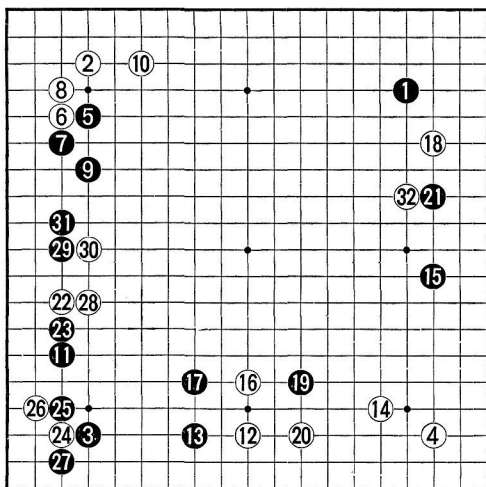


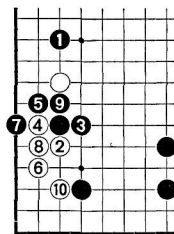
Figure 1 (1-32)

Figure 1 (1-32). Ishida was in a horrendous slump for most of 1976. He lost his Honinbo title to Takemiya with a 1-4 score, then was rebuffed in his challenge to Otake in the Meijin title by the same dismal margin. As a result, his usual self-confidence seemed to desert him completely, although he has already won more titles than most players can hope to in a lifetime. He finished 1976 with a record of 15 wins to 24 losses, his worst results ever.

Ishida's first game of the new year was this Meijin League encounter with Sakata. This was a vitally important game for Ishida.

Black 15. Leaving the top alone is correct. In this fuseki the presence of White 10, solidly positioned on the 3rd line, means that a move at the top is

small. This is also why White approaches on the right at 18.



Dia. 1

Black 23 forestalls the sequence shown in *Dia. 1*. However, Ishida attached at 24 to create some *aji* (potential) here, then switched to the top right after 28 and 30. The reader may find it hard to credit the sequence which follows White 32.

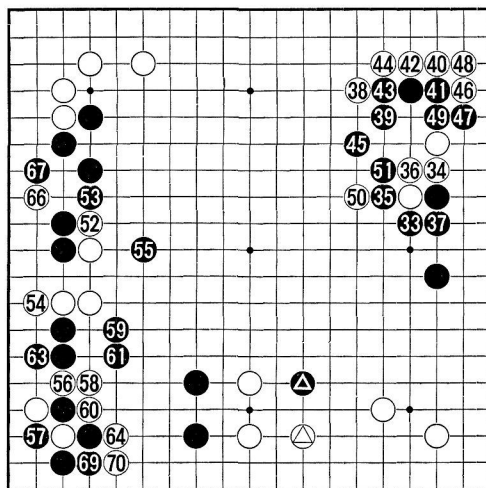


Figure 2 (33-70)
ko: 62, 65, 68

Figure 2 (33-70). Ishida's intention from the time he attached at 32 was to sacrifice his stones here. His reasoning was that running into the centre would just have given Black a weak group to chase, with the possibility of a simultaneous attack on the weak group on the left developing. On the other hand, White gets a low position if he invades

immediately at the 3-3 point with 32, whereas White 38 helps to elevate his position here when he does enter with 40. In other words, after the sequence to 49, the 38-39 exchange can be assessed as a very favourable one for White. Moreover, the thickness that Black gets here has little effect on White because of the \triangle \triangle exchange earlier. Be that as it may, it is hard to imagine any other professional playing like this. Ishida often comments that he is fond of sacrificing stones.

When Ishida pushed at 52, his assessment was that it was a close game.

White 54. Ishida expected Sakata to answer at 57 or 58, but Sakata attacked sharply at 55. Ishida countered by setting up a ko in the corner.

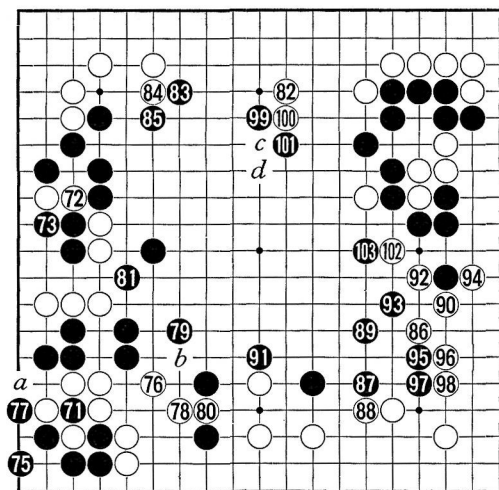
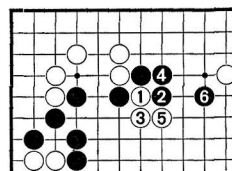


Figure 3 (71-103)
ko : 74

Figure 3 (71-103). Black compromised with 75 and 77. Note that White *a* is pointless because Black can cut and get a double ko.

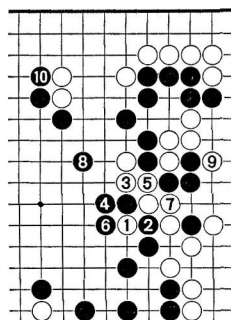
Black 79. Connecting at 80 is dangerous as White launches a splitting attack with *b*.



Dia. 2

Black 85. A strong move. If White cuts at 1 in *Dia. 2*, Black resists with 2 to 6.

White 92. A bad move—White should move into the centre with *c* or *d*. Sakata caught Ishida napping, for the latter had presumed that Black could not answer White 102 with Black 103. Ishida read out 1 to 7 in *Dia. 3*, but overlooked the fact that Black could then discard his three stones, gaining ample compensation (and a win) with 8 and 10.



Dia. 3

Figure 4 (104-145). Despite his mistake in reading, Ishida did not falter. He was aided by Sakata's over-confidence. Sakata simply assumed that he could not possibly lose after surrounding such a large area and so did not bother with precise calculation. However, when Ishida bridged across at the top, then made the large reverse sente move (the last large endgame point) at 26, the game became extremely close.

Black 45 was the losing move but

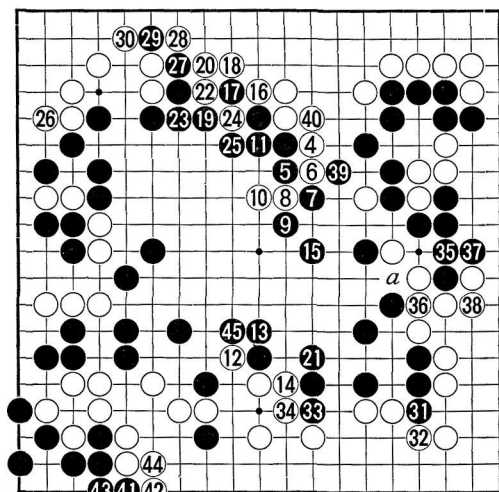


Figure 4 (104—145)

this only became apparent after the game. Sakata would have just barely won if he had blocked at *a*.

Figure 5 (146—182). Sakata had been playing quickly since move 81, but when White played 154, he suddenly stopped and thought for nearly an hour. He had only just realized the gravity of the situation but now it was too late, for White had a narrow lead.

Black 71 was unreasonable but Sakata just wanted to go out fighting. 71 should be at 75, in which case Black loses by $1\frac{1}{2}$ points. The ko fight was hopeless, so Black resigned on White 182.

Ishida won this game because of his superb positional judgement and accurate counting and above all because of his tenacity. These are the qualities which stood him in such good stead in winning his numerous titles, so perhaps we will see a return by Ishida to his top form this year. In any case, he made an auspicious start to the year. He followed this victory by defeating

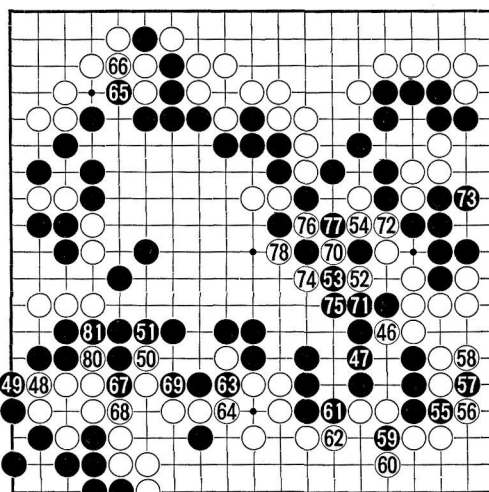


Figure 5 (146—182)
ko : 179, 182

Magari and Kato in the Honinbo league and Cho in the Meijin league, thus beginning with four straight wins.

Game Three: Hashimoto vs. Kajiware 2nd Meijin League

White: Hashimoto Utarō 9-dan

Black: Kajiware Takeo 9-dan

date: Jan. 20, 1977

Figure 1 (1—35). Hashimoto's performance in the Kisei Title playoff was disappointing, but his results in other tournaments show that he is still a force to be reckoned with. In the 1977 Meijin League he has made a good start with two wins, including this exciting game against Kajiware.

White 12. The only move. Black gets perfect shape at the top if he is allowed to press at 28. If White plays 12 at 20, Black initiates the avalanche pattern (Black 19 then 23) which also works well with his stones on the right side.

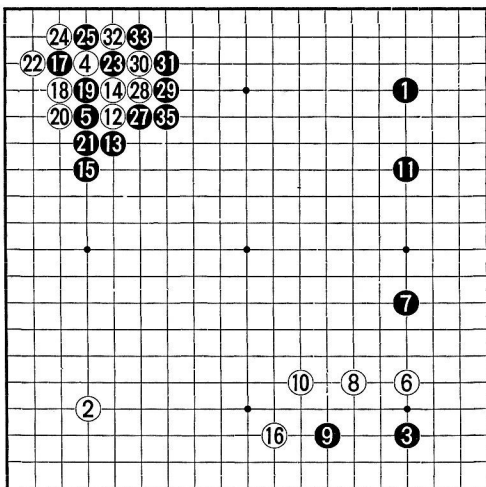


Figure 1 (1—35)
26, 34 connect

White 16. A courageous move, as it permits Black to get perfect shape at the top with the joseki to 35. If White plays 16 at the top, the usual continuation is 1 to 5 in *Dia. 1*.

Figure 2 (36—61). Hashimoto launched a strong attack with the two-step hane tesuji of 36 and 38. This attack

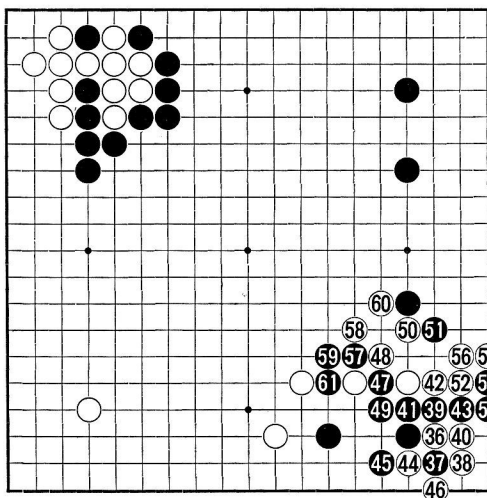
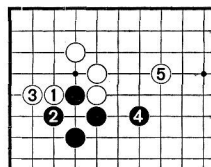
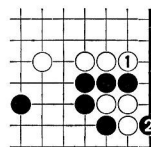


Figure 2 (36—61)



Dia. 1

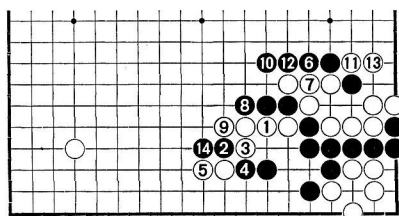


Dia. 2

was apparently more severe than Kajiwara had anticipated, for he thought about 39 for two hours and 11 minutes. He commented later that he should not have tried to save his two stones (3 and 9) here, as doing so only makes White strong on the outside, adversely affecting Black's territorial framework at the top.

White 44. If White blocks at 1 in *Dia. 2*, Black has the superb tesuji of 2.

Black 47. The only move. In the sequence to 61 Black managed to extricate his group. Analysing all the possibilities in this sequence is what took Kajiwara two hours. White cannot resist with 60 at 61, for the sequence in *Dia. 3* follows. The fight after 14 is unreasonable for White.



Dia. 3

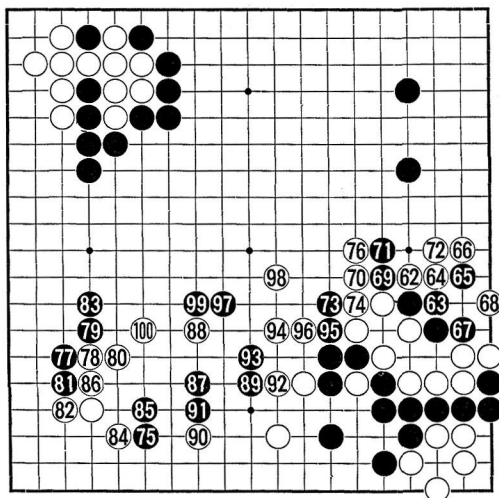
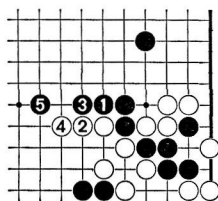


Figure 3 (62-100)

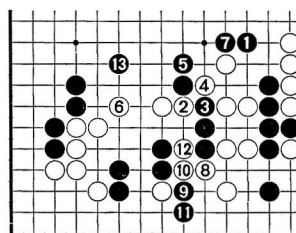
Figure 3 (62-100). Black embarked on a sacrifice strategy with 63 to 67. He gains compensation for his five stones by cutting at 69 and forcing White 72. Moreover, the sacrificed stones promise to be of assistance in the fighting in the centre. Hashimoto later commented that the sequence to 72 was probably inevitable. Does this mean that Kajiwara read as far as 72 when he played 39?

Black 75. A surprising change in direction. Most players following the game expected Black to push at 76 and Kajiwara later agreed that this was the correct approach. The sequence in *Dia. 4* works effectively with Black's thickness at the top. Perhaps Kajiwara expected Hashimoto to answer 75 at 78.



Dia. 4

Black 99 was the losing move. Whatever happens, Black must play 1 in *Dia. 5*. White may attack with 2 and 4, but Black answers with 5 and 7. If White 8, Black lives with 9 and 11, giving up three stones. White also lives with 12, but the game is over when Black seals off the centre with 13. If White therefore plays 2 in *Dia. 5* at 7, Black plays the game sequence and the presence of his stone at 1 will prove helpful in the centre fighting.



Dia. 5

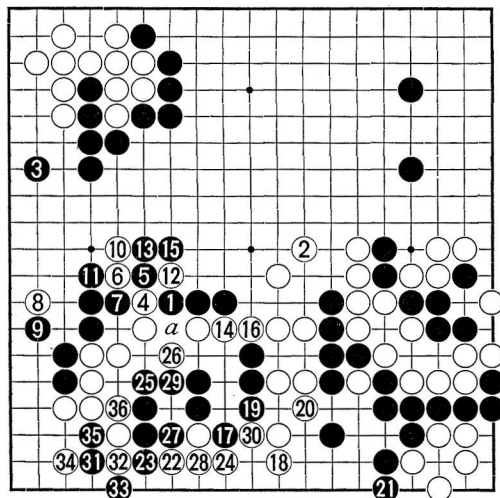
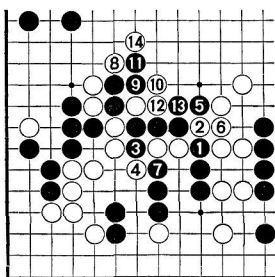


Figure 4 (101-136)

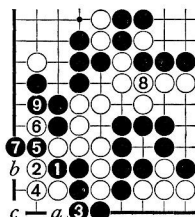
Figure 4 (101-136). White 2 took all the pressure off White. The moves from 4 to 12 were all a preparation for White 14. Black cannot cut at 1 in *Dia. 6*, as White gets a ladder in the sequence to 14.

Black resigned on White 136. He is



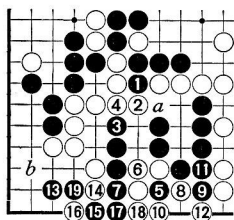
Dia. 6

aiming at the cut with Black *a*, but if he persists in trying to take White's eyes with 1 to 7 in *Dia. 7*, White just connects at 8. Even though Black captures with 9, White gets the minimum life with the sente moves at *a* and *b*, followed by *c*.

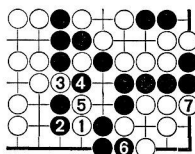


Dia. 7

Actually Black could have lived by playing 23 at 28—the sequence is shown in *Dia. 8*. Black 19 is followed by White *a*, Black *b*. However, simply getting life was not good enough for Black, so he went all out to catch the white group. The reason it was not good enough was that White can put the group on the right into ko with the sequence in *Dia. 9*. This additional burden was too much for Black to bear.



Dia. 8



Dia. 9

Game 4: Ishida Akira vs. Fujisawa 15th Judan Tournament

White: Ishida Akira 7-dan

Black: Fujisawa Shuko 9-dan

komi: 5½

date: Jan. 5, 1977

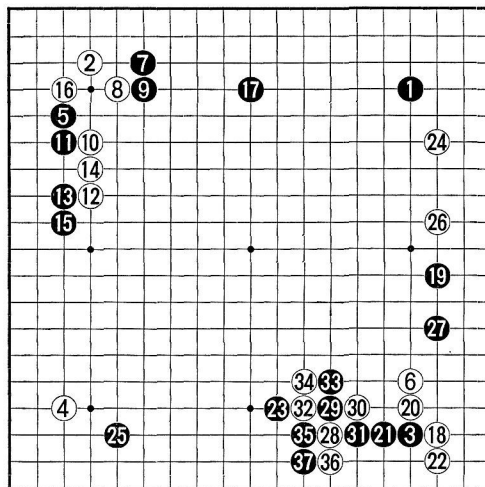


Figure 1 (1-37)

Figure 1 (1-37). There are some very strong players who are overshadowed by the top tournament winners. One of them is Ishida Akira who always seems to be rebuffed on the point of major success. However, Ishida Akira has been enjoying extremely good form recently (his 1976 record was 33 wins to 14 losses). Although he lost the final playoff for entry into this year's Meijin League to Cho Chikun after defeating Fujisawa Shuko in the previous round, he has been doing very well in the current Judan title. He defeated Yamabe 9-dan before losing to Hashimoto Utau in the winners' section, then in the parallel losers' section he defeated in turn Rin Kaiho, Kudo 9-dan and then Fujisawa Shuko again.

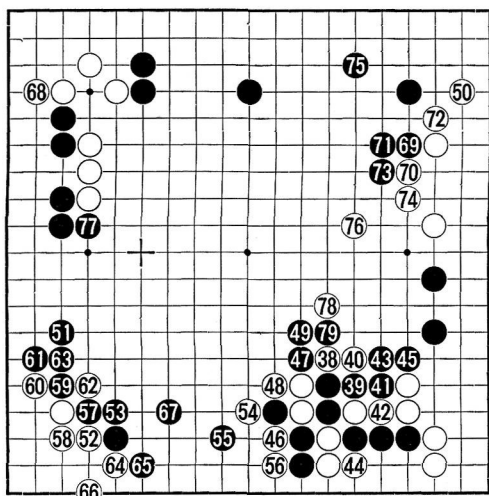


Figure 2 (38-79)

Figure 2 (38-79). Black 49 was apparently a slack move, as White cannot do much here in any case. The game now develops into a contest between White's corner profit and Black's influence in the centre and at the top.

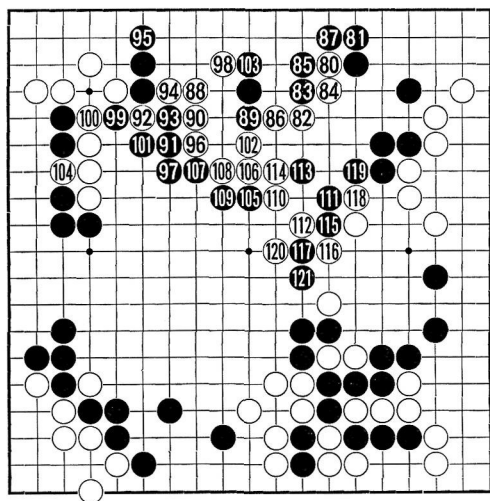


Figure 3 (80-121)

Figure 3 (80-121). White boldly plunged in at 80. The meaning of 81 was to prevent White from getting eye-shape too easily, but when White

jumped lightly to 82, Black did not feel confident of catching the whole group, so he compromised with 83 etc. White plunged in again at 88, but this time Black did not compromise. However, White did well in the fight, thanks to his good moves at 96 and 98. Black 95 and 97 pretty well ended up as wasted moves.

White 104 is big as it nips in the bud any designs Black may have on the corner. White now had a territorial lead and Black's only hope was to launch a strong attack on the unsettled white group.

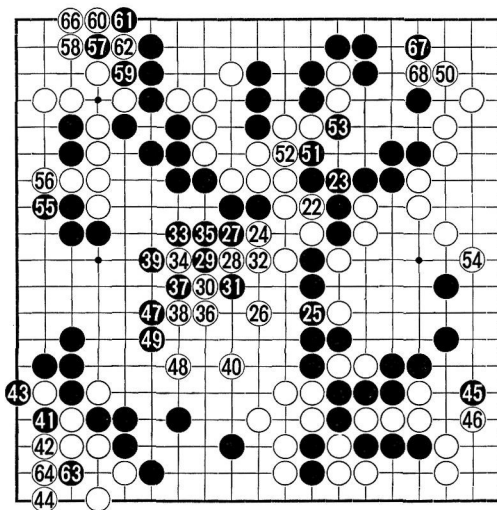


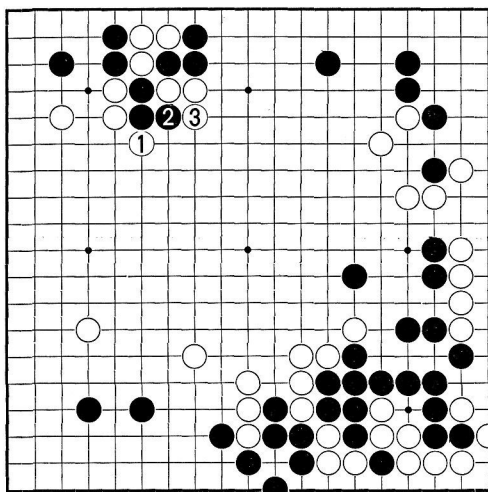
Figure 4 (122-168)

65 ko

Figure 4 (122-168). White 24 virtually secured the group. White's forcing move at 78 in Figure 2 now proved very helpful. Since his attack had failed, Black switched back to trying to make territory on the left side but it was too late.

Fujisawa resigned on move 168. The game was close on the board so the komi was too heavy a burden.

IS IT A LADDER?

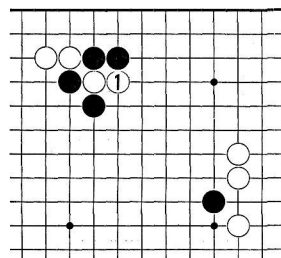


3rd Tengen Title, prelim. round
Black: Rin Kaiho; White: Kuroda

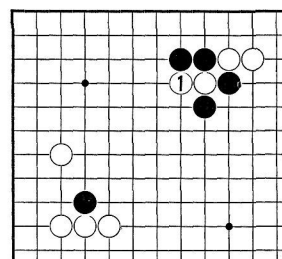
*If you don't know the ladder, don't
play Go.*

Nothing else can bring a game to so precipitate and humiliating a conclusion as a mistake in reading a ladder. If there's one thing that a professional is supposed to be able to do, it's to read out a ladder. How does one explain 1 to 3 in this diagram then? Who is wrong—Rin 9-dan or Kuroda 7-dan? Or is neither?

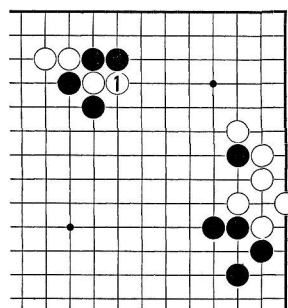
The above problem is perhaps a little difficult, so it is mainly offered as entertainment. The following problems, however, are the kind that we are constantly faced with in our own games. Is White caught in a ladder? Needless to say, you should try to solve the problems without playing out the moves on a board.



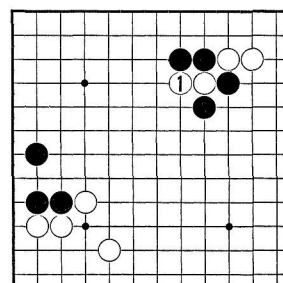
Problem 1



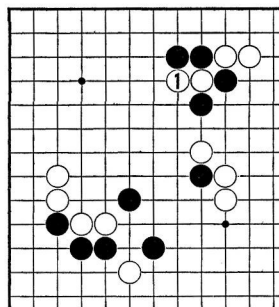
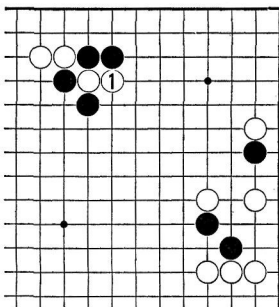
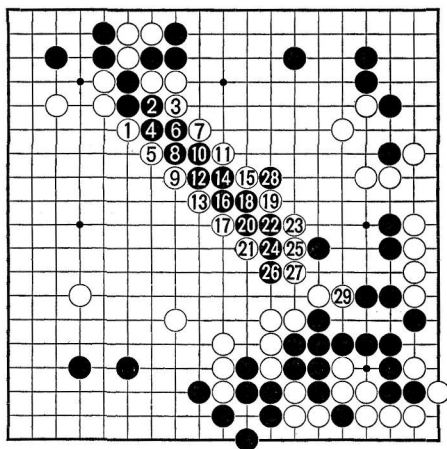
Problem 2



Problem 3



Problem 4

**Answers on p. 31**

As the reader undoubtedly read out, White cannot get a ladder, as the black stone to the right of 25 would be a ladder-block. Kuroda's real aim was to build a wall with 23 to 27 in order to capture Black's group with 29.

One of the Go proverbs says that trying to escape with a stone actually caught in a ladder means a loss of 7 points. There is no proverb indicating the loss from setting up a ladder which does not work, but the fake ladder here took too disastrous a toll on White and he lost the game by resignation.

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MATCH THE JOSEKI TO THE FUSEKI

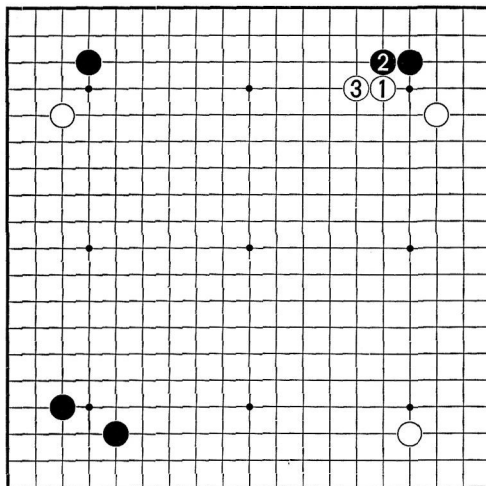
by

Sekiyama Toshio 9-dan

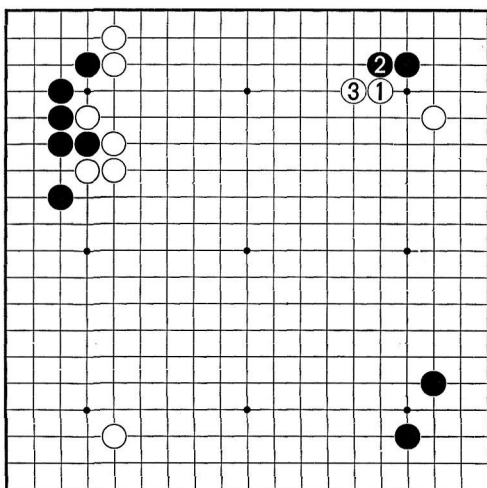
In this series we analyse one popular joseki in each instalment and examine the kind of fuseki in which it is most appropriate. Emphasizing rote memorization of joseki is a bad approach—joseki must always be considered as an integral part of the overall position. It is our hope to help clarify the relationship between joseki and fuseki.

In each of these three positions, White has just played 1 and 3, a very popular joseki. However, this joseki only fits one of the three positions—the other two are fakes. That is to say, in two of the positions 1 and 3 are bad moves.

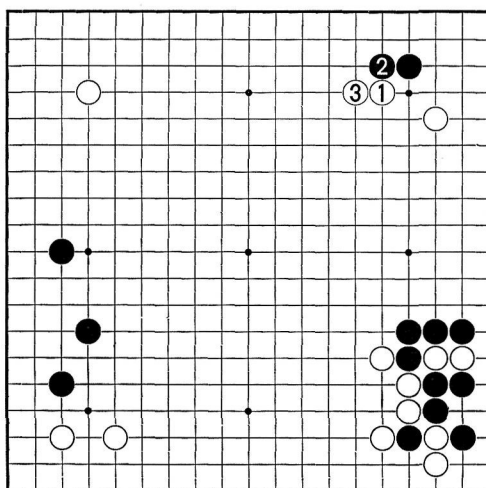
Which is the genuine position?



Position B



Position A

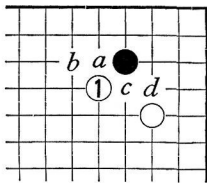


Position C

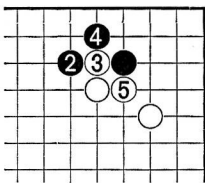
JOSEKI ANALYSIS

Before giving the answer, let's have a proper look at the joseki.

Dia. 1. The aim of 1 is to force Black into a low position and to obtain influence for White. Black *a* in reply is pretty well forced, although *b*, *c* and *d* etc. are also conceivable. We will leave *a*, which is correct style, until later and begin by looking at *b*.



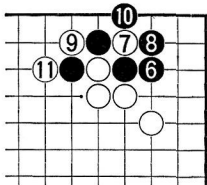
Dia. 1



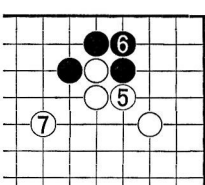
Dia. 2

Dia. 2. If 2, 3 and 5 are a solid combination which leaves Black with a disagreeable shape.

Dia. 3. If 6, White cuts at 7, then sets up a ladder with 9 and 11, getting a favourable result.



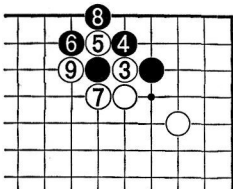
Dia. 3



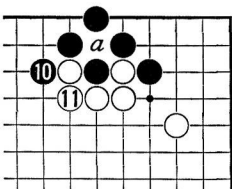
Dia. 4

Dia. 4. If Black 6, White 7 and Black has an unenviably low position.

Dia. 5. Cutting at 5 is also possible. Black 6 is natural, so White forces with 7, then gives atari at 9.



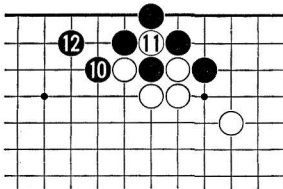
Dia. 5



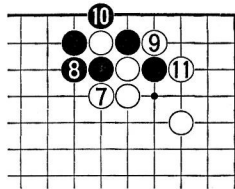
Dia. 6

Dia. 6. If Black returns the atari at 10, connecting at 11 is important. White threatens to capture at *a* later. White has had the better of it.

Dia. 7. If White captures at 11, this only gives Black a good chance to defend at 12.



Dia. 7

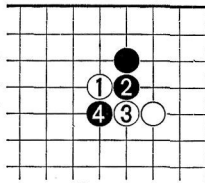


Dia. 8

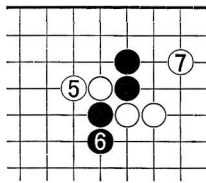
Dia. 8. Answering 7 at 8 is bad, as White takes the corner profit with 9 and 11.

The above shows that Black cannot get a good result if he plays at b in Dia. 1. The next move to look at is c .

Dia. 9. 3 and 4 are both forced.



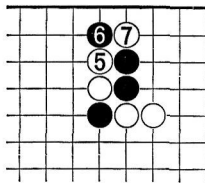
Dia. 9



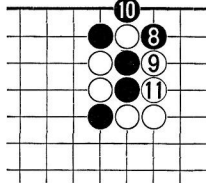
Dia. 10

Dia. 10. 5 to 7 can then be expected. White has favourable prospects.

Dia. 11. Blocking at 5 is also possible. If 6, cutting at 7 is a good move.



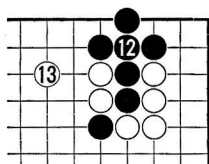
Dia. 11



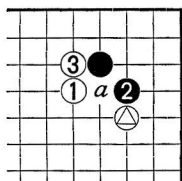
Dia. 12

Dia. 12. White squeezes with 9 and 11...

Dia. 13. Then jumps to 13. Black's group is not yet secure—this result favours White.



Dia. 13

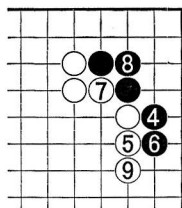


Dia. 14

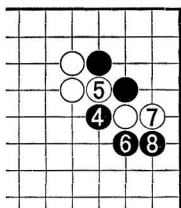
Next, Black *d* in Dia. 1 ...

Dia. 14. White *a* in answer to 2 is possible but White 3 is the most common move. This cannot give White a bad result. White \triangle occupies the vital point.

Dia. 15. 4 is about the best that Black can do, but if one hypothesizes the sequence to 9, White's thickness gives him the superior result.



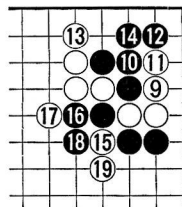
Dia. 15



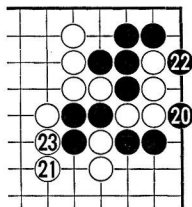
Dia. 16

Dia. 16. The combination of 4 and 6 looks far from good ...

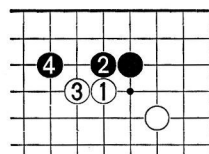
Dia. 17. The sequence to 19 follows. If the ladder favours White, Black collapses, but ...



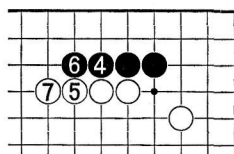
Dia. 17



Dia. 18



Dia. 19



Dia. 20

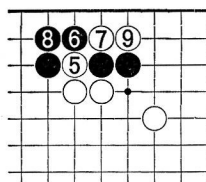
Dia. 18. Even if the ladder favours

Black, enabling him to play 20, White presses at 21 and squeezes, giving him the superior result.

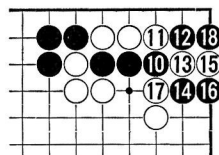
Dia. 19. From the above we can conclude that Black 2 is pretty well forced. 2 and 4 form a set pattern.

Dia. 20. If 4 and 6, Black's area increases by only two points each move, while White keeps one step ahead with 5 and 7. This sequence is favourable for White. Jumping out one step ahead with 4 in Dia. 19 is important.

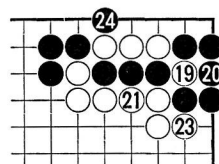
Dia. 21. If White plays 5 and 7, Black calmly connects at 8. *Dias. 22 and 23* show that Black wins the corner fight by one move.



Dia. 21



Dia. 22



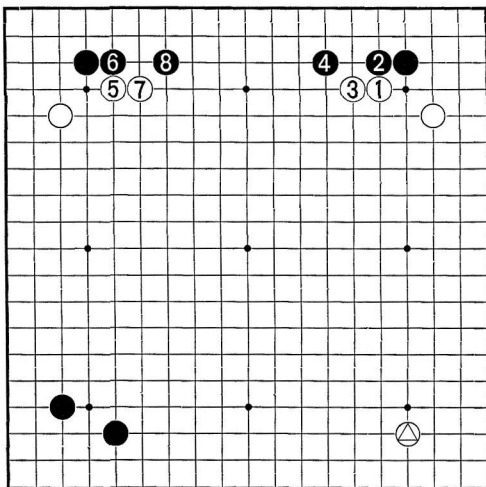
Dia. 23

22 connects

For a more extended analysis of this joseki, see Ishida Yoshio's "A Dictionary of Basic Joseki", Vol. II, Part Five, Chapter One.

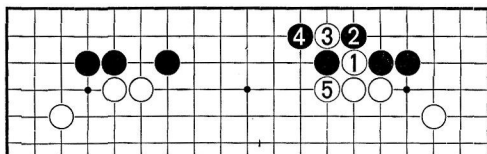
THE CORRECT FUSEKI

Position B is the fuseki in which White 1 and 3 are just right. The meaning of these moves is to use the backing of \triangle to turn the whole of the right side into White's sphere of influence. When Black answers at 4, White switches to



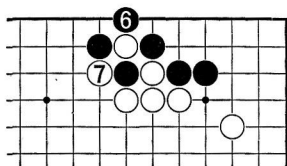
The genuine fuseki: Position B

the left side, again forcing Black into a low position with 5 and 7. Having low positions like this on both sides is extremely painful. Black is confined to the corners and the sides, while all of White's stones *feel* linked up on a large scale. This feeling is important.



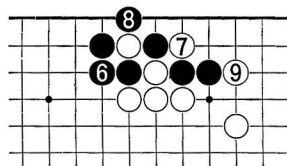
Dia. 1

Dia. 1. White has a strong continuation with 1 and 3, the latter being of course a sacrifice stone which enables White to give atari at 5.



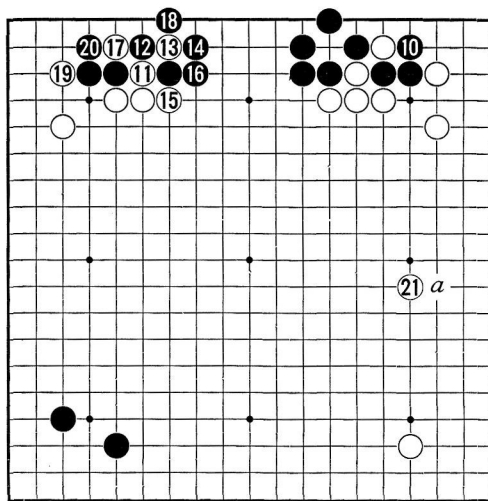
Dia. 2

Dia. 2. If 6, White gives atari at 7, forcing Black into an even lower position, so . . .



Dia. 3

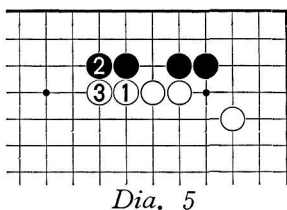
Dia. 3. Black has no choice but to connect at 6, whereupon White forces with 7, then attaches at 9. 7 is also a sacrifice stone.



Dia. 4

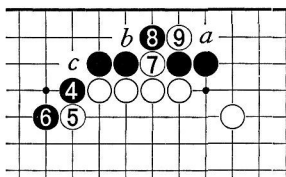
Dia. 4. Black 10 is the only move, so White switches to the other side and plays the same sequence. After 20 he composedly takes the large fuseki point of 21 (White *a* is also possible). Black is dreadfully over-concentrated at the top where his stones are working very inefficiently. With 21 the position is more than favourable for White—he is already winning the game.

Dia. 5. Another joseki is simply to



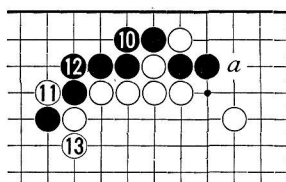
Dia. 5

push at 1—this is another strong move. 2 is forced, so White pushes again.



Dia. 6

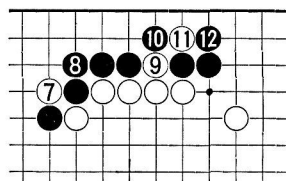
Dia. 6. The two-step hane of 4 and 6 is a strong continuation, but cutting with 7 and 9 is nicely-timed. If Black *a*, White *b* and *c* and Black collapses.



Dia. 7

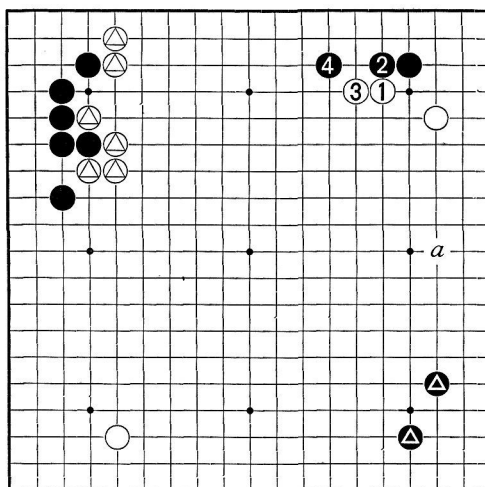
Dia. 7. Therefore, Black 10 is the only move. White forces with 11, then extends at 13. He hopes for a chance to play at *a* later. Playing *a* instead of 13 is bad, as Black raps him on the forehead at 13.

Dia. 8. Cutting at 7 first is wrong, as Black can now capture at 12.



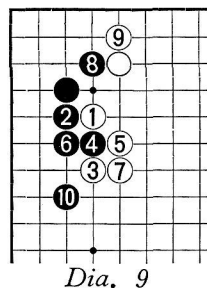
Dia. 8

THE FAKE FUSEKI I: POSITION A



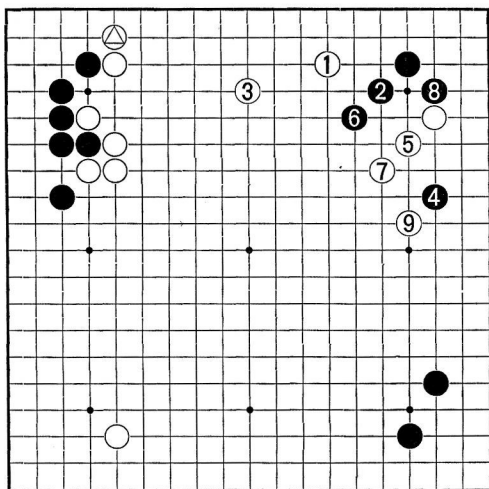
White 1 and 3 are very bad moves in this position. Letting Black poke his head out at 4 severely reduces the effectiveness of the thickness that White has carefully built up with the \triangle stones.

Furthermore, extending to *a* is not worth very much in this position because the black \triangle enclosure in the bottom right corner limits White's potential for further expansion. It is no exaggeration to say that this is already a losing game for White.



Dia. 9

Dia. 9. For reference, this is the joseki that has been played in the top left corner (see "A Dictionary of Basic Joseki", II, Part Five, Ch. 1, Dia. 34 etc.).

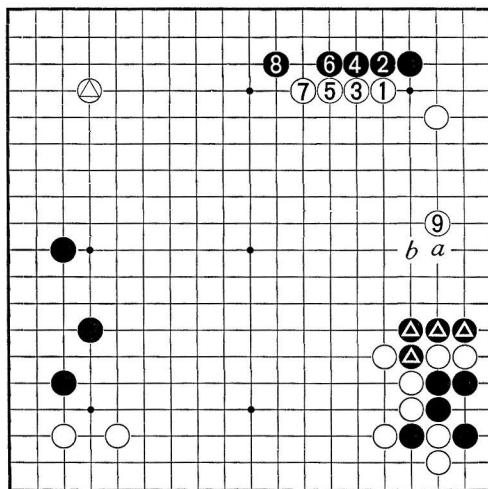


Dia. 10 : correcting the fuseki

Dia. 10. In this position White must approach from the left, at 1, for example. Black 2 is usual, so White takes the key point of 3, a move which makes the most of his thickness in the upper left. White \triangle , blocking off the top, now reveals its true value. The combination of 4 and 6 is just one possible continuation for Black, but White is satisfied with the result to 9. His prospects in the game are reasonable.

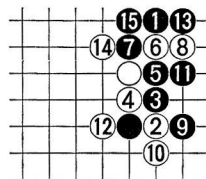
THE FAKE FUSEKI: POSITION C

White 1 and 3 are once again model bad moves. Jumping to 6 instead of 4 is of course possible for Black, but in this position crawling with 4 and 6, then jumping to 8, is good enough. White \triangle in the top left corner has been weakened by this sequence. When White tries to extend down the right side, Black's wall of steel with the \triangle stones is waiting in his path, so extending as far as *a* or *b* is out of the question. White 9 is the limit. The result is that Black gets profit at the top while White does not make any gains at all.

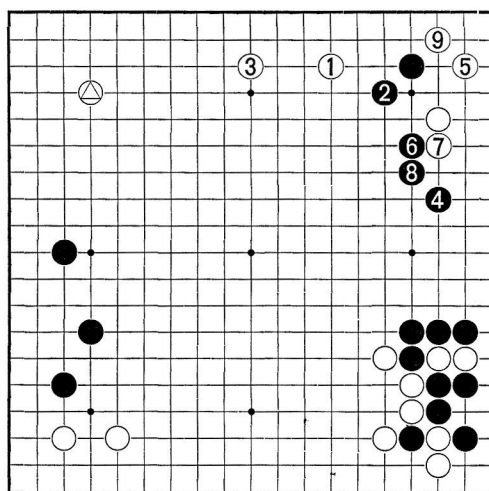


Position C

Dia. 11: the bottom right joseki.



Dia. 11

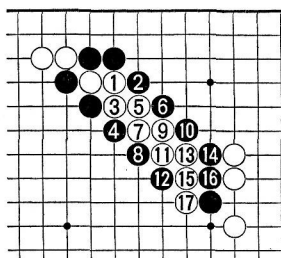


Dia. 12 : correcting the fuseki

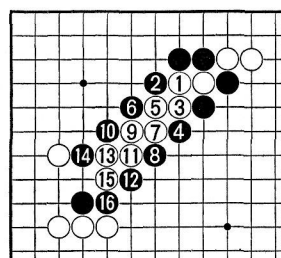
Dia. 12. White should again approach from the left with 1, then extend to 3, thus helping \triangle to work effectively. If 4, White is satisfied with living up to 9. 4 is a little too close to Black's own thickness.

IS IT A LADDER?

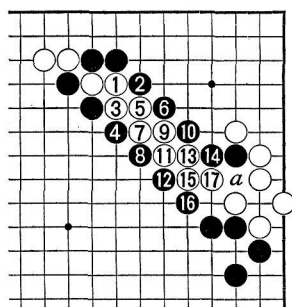
ANSWERS



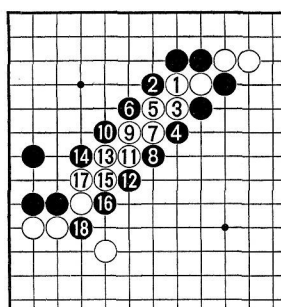
Problem 1 : NO



Problem 2 : YES

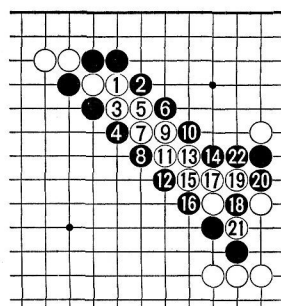


Problem 3 : NO

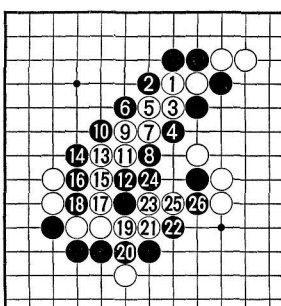


Problem 4 : YES

Black cannot enter at *a*, which may be difficult to read out when starting the ladder.



Problem 5 : YES



Problem 6 : YES

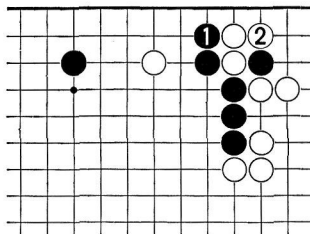
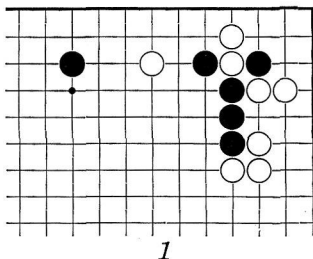
The black stones seemingly placed at random turn out to be in just the right places. This is a nice example of a "spiral ladder".

This is quite a difficult ladder. The twist at the end in which Black squeezes with 20 and 22 takes a bit of reading out. If you saw it all in a flash, you are obviously an unpopular opponent at your local Go club.

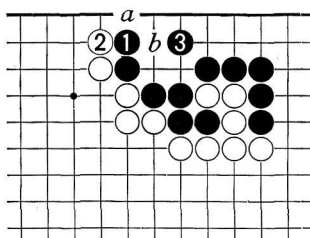
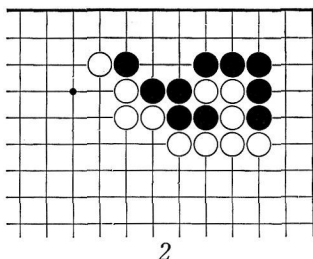
GOOD AND BAD STYLE

Problem: Black to play

Vulgar style

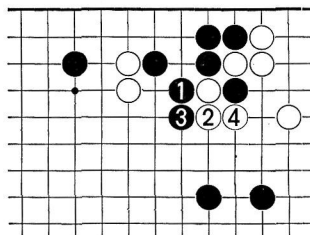
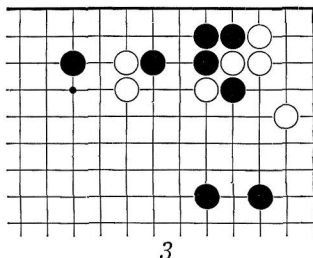


1

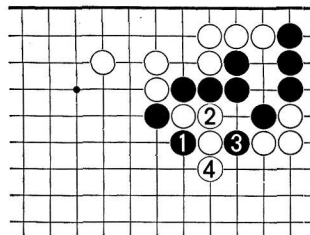
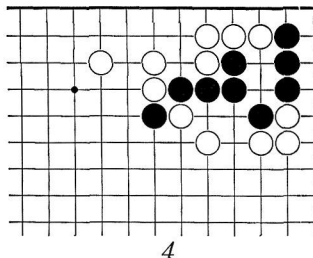


2

If Black 1, White 2 is sente. So is White *a*, which forces Black *b*.



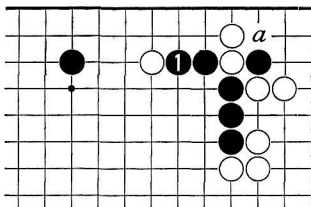
3



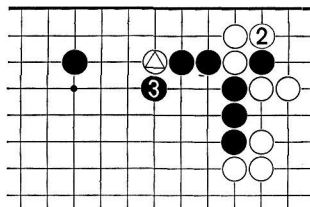
4

If Black 1 and 3, White 4 prevents Black from escaping.

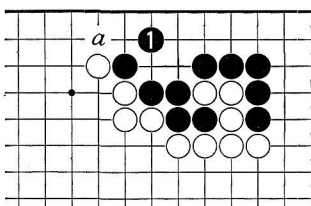
Correct style



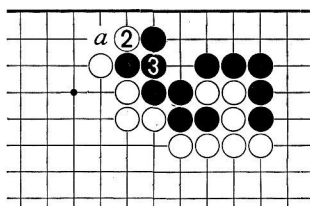
Black 1 threatens to capture the two stones with Black *a*.



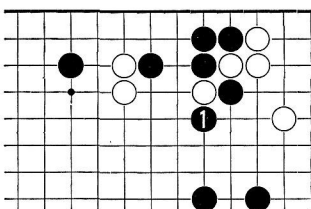
If White 2, Black 3 effectively squelches White \triangle .



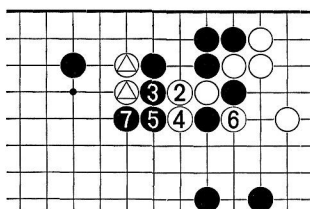
Making a diagonal connection at 1 means that White *a* is not sente.



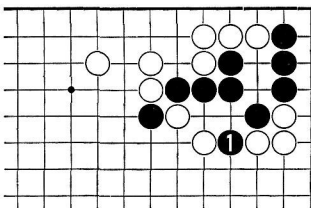
If 2 and 3, White *a* is gote, so Black can later capture at *a*.



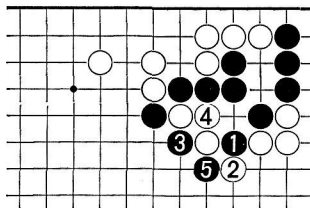
Beginning with an atari at 1 is the key.



If 2, 3 and 5 are sente. Black 7 greatly weakens White \triangle .



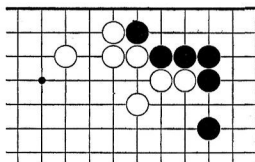
Simply wedging in at 1 is the correct order.



If 2, Black gets a snapback with 3 and 5.

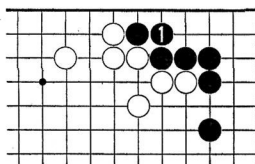
ENDGAME CALCULATION

Problem One



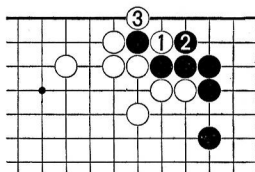
Dia. 1

Dia. 1. In this position—



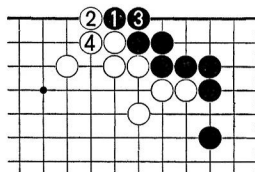
Dia. 2

Dia. 2. How many points is connecting at 1 worth?



Dia. 3

Dia. 3. In order to calculate the value of 1 in *Dia. 2*, it is necessary to make a comparison with the result when White captures with 1 and 3. That is, when Black plays 1 in *Dia. 2*, how much larger is Black's area than in *Dia. 3* and how much smaller is White's area? The sum of these two gives the value of the endgame play in *Dia. 2*.

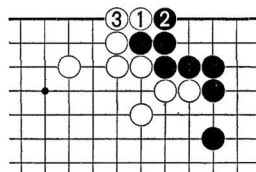


Dia. 4

Dia. 4. (*standard result*). After 1 in *Dia. 2*, Black can play 1 and 3 in

sente. One can assume that he will have the chance, the reason being—

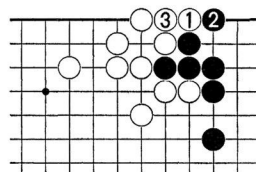
Dia. 5 (*gote for White*). If White plays 1, he ends in gote. In an actual game, therefore, the probability that *Dia. 4* will follow *Dia. 2* is much greater than that *Dia. 5* will. One can say that *Dia. 4* is Black's privilege once he plays *Dia. 2*.



Dia. 5

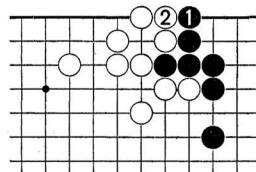
Of course there are cases in which White plays *Dia. 5*. This is a "reverse sente" play for White, i.e. it is sente for Black, and he may play it after running out of sente moves or larger purely gote moves. For the purposes of calculation, however, one can safely assume that Black will play *Dia. 4*.

Now let's look at the follow-up of *Dia. 3*.



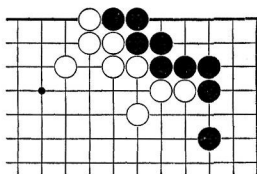
Dia. 6

Dia. 6 (*gote for White*). Playing 1 ends in gote for White, so one cannot take this as the standard result.

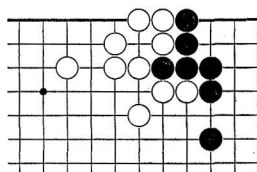


Dia. 7

Dia. 7 (the standard result). The most likely continuation is White 1 and Black 2.



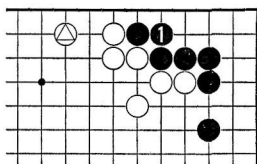
Dia. 8



Dia. 9

Dias. 8, 9 (working out the difference). The alternatives shown in Dias. 2 and 3 finally end up as Dias. 8 and 9. In Dia. 8 Black has 3 points more than in Dia. 9 and White has 5 points less (the captured stone counts as 2 points). Therefore Black 1 in Dia. 2 is worth 8 points.

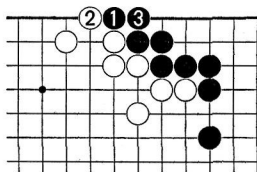
However, the interesting thing about the endgame is that the values are not fixed but are affected by the surround-



Dia. 10

ing position. In *Dia. 10* the presence of White \triangle makes a difference to the calculation. After Black 1—

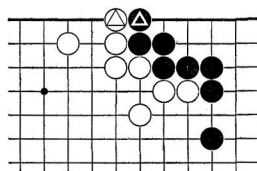
Dia. 11. Black 1 is now gote, so



Dia. 11

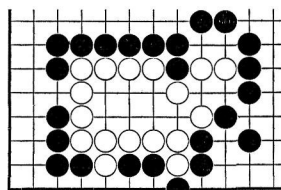
one cannot regard this as the standard result. However, a white hane is also gote.

Dia. 12. Therefore the \triangle result has to be expected. White has two points more than in Dia. 4, so Black 1 in Dia. 10 is smaller than 1 in Dia. 2. It is worth 6 points.



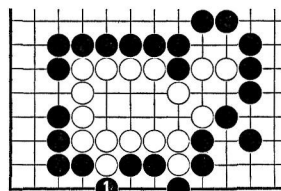
Dia. 12

Problem Two



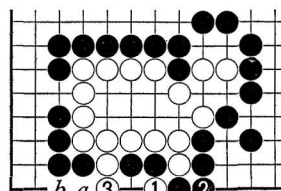
Dia. 1

Dia. 1. In this position—



Dia. 2

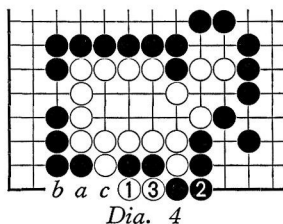
Dia. 2. How many points is Black 1 worth?



Dia. 3

Dia. 3. If White plays first, he can

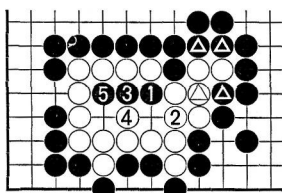
capture the two stones, but the correct way to do so is to set up a snapback with 1 and 3. White *a*-Black *b* later can be regarded as the standard result.



Dia. 4

Dia. 4 (a loss for White). White may feel tempted to give atari at 1, but if Black plays 2, he has to capture at 3. This is already a loss of one point compared with *Dia. 3*.

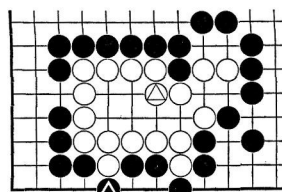
Moreover after White *a*-Black *b*, Black threatens to capture at *c*, a further minus for White compared to *Dia. 3*.



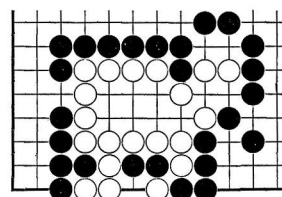
Dia. 5

Dia. 5 (surplus profit). If Black connects under, one side-effect is that after the \triangle liberties are filled in, Black threatens to get a seki with 1 to 5. White must add a stone to prevent this, so Black's connection in *Dia. 2* means that White's area is reduced by one point.

One can now compare the end results of *Dias. 2* and *3*. If Black connects at \triangle in *Dia. 6*, White eventually must play at \triangle . In *Dia. 6* Black has five points more than in *Dia. 7*, while

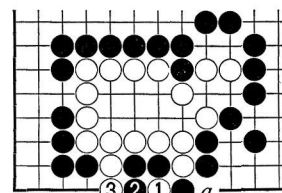


Dia. 6



Dia. 7

White has six points less. Therefore the value of the black connection is *11 points*.

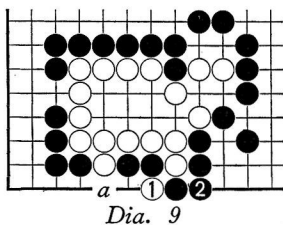


Dia. 8

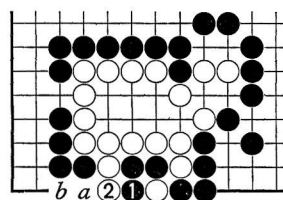
Dia. 8 (actual play). In actual play Black will answer at 2, whereupon White plays 3. Ultimately Black connects at *a* and White captures at 1. The result is exactly the same as in *Dia. 3* and does not affect the balance of profit and loss. Nevertheless, there is an important reason for playing like this in a game. To wit—

Dia. 9. There is a danger that White will switch elsewhere if Black simply answers at 2. The 1-2 exchange has prevented Black from connecting at *a* and this in itself is a gain for White.

Dia. 10. If White plays elsewhere after 2 in *Dia. 9*, Black's later continuation is 1 here, but White plays 2



and can still make the *a-b* exchange. Compared to Dia. 6, Black's area has decreased by four points. In other words, White gains four points in sente in Dias. 9 and 10. For this reason Black



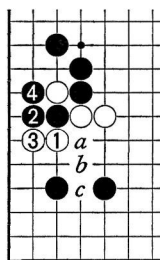
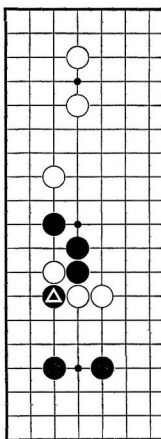
3 connects

presses White to play 3 by capturing at 2 in Dia. 8. He can then switch elsewhere, having gained sente.

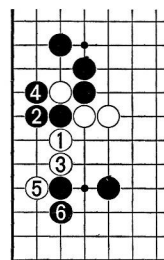
TESUJI FLASH

Problem: White to play

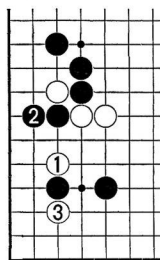
Black has just cut at \triangle . How does White look after his stones?



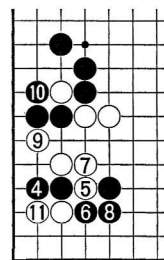
Dia. 1



Dia. 2



Dia. 3



Dia. 4

Dia. 1. 1 and 3 are vulgar moves which leave a cutting point at *a*. If White *b*, Black *c*—this is bad for White.

Dia. 2. The combination of 1 and 3 gives a better result than Dia. 1 but still lacks something. In actual play one sees even fairly strong players unthinkingly follow Dia. 1 or Dia. 2.

Dia. 3. Attaching at 1 is the tesuji. This threatens to capture with 2, so Black plays there first. White then lets fly his second arrow at 3.

Dia. 4. If Black 4, White 5 (and vice versa). White's third arrow is the attachment at 9. Thanks to these tesuji, White gets an excellent result.

SPECIAL GAME COMMENTARY

HASHIMOTO vs. TONO

This article is a simple discussion of a professional game designed for kyu players. It concentrates on the fuseki and early middle game and attempts to explain the key moves and to look at the major alternatives considered by the players. When the player spent more than a minute thinking about a move, the time taken is noted as an indication of how professionals allocate their thinking time. It is a good idea to play the whole game through once before reading the commentary in order to get one's own impression of the flow of the game.

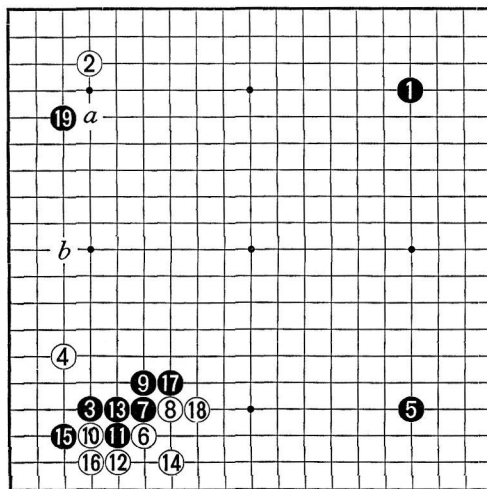


Figure 1 (1-19)

2nd Meijin Title (1977), prelim. round

White: Hashimoto Shoji 9-dan

Black: Tono Seiji 8-dan

komi: 5 points

time: 5 hours each

Figure 1 (1-19)

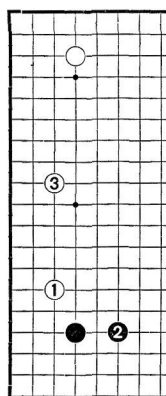
W4: 2 mins. W10: 6 mins.

B7: 6 " B19: 2 "

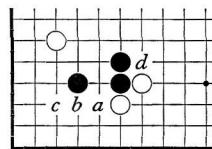
Black 5. Black ignored 4 in order to occupy the empty corner. If he answers at 2 in *Dia. 1*, White may extend to 3, a common fuseki pattern emphasizing the left side.

Black 9. Blocking at 11 is also possible.

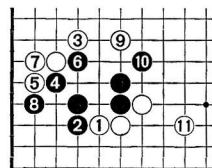
White 10. There are various possibilities here, ranging from *a* to *d* in *Dia. 2*. White *a* is the most common and leads to the joseki in *Dia. 3*. The



Dia. 1



Dia. 2



Dia. 3

game sequence to 18 is also a famous joseki.

Black 19. Alternatives include *a* and *b*.

Figure 2 (20-25)

W20: 51 mins. W22: 4 mins.

B21: 11 "

White 20. This is the first major

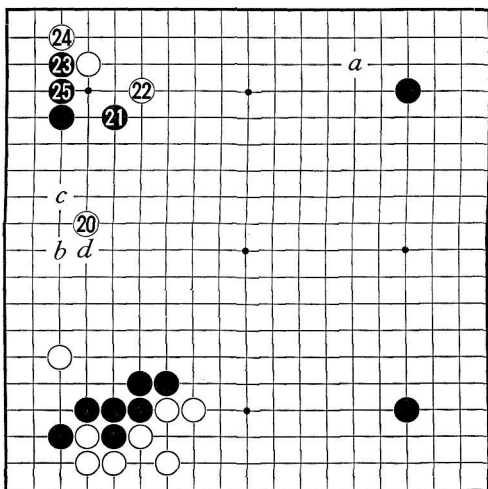
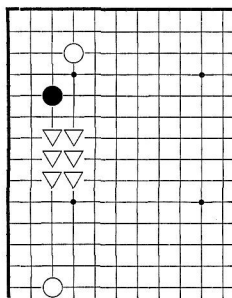


Figure 2 (20-25)

problem point in the fuseki. Hashimoto of course only seriously considered a move on the left side. If, for example, White switches to *a*, Black will ignore him and take the point of *b*. This makes effective use of Black's thickness at the bottom left and gives him ideal shape.

How about White playing at *b* then? This leaves Black with room to extend to *c*, whereupon White's three-space extension would begin to look too thin. White *d* also looks bad because of Black *c*.

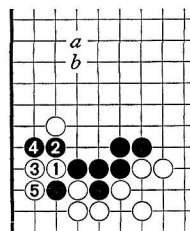
Dia. 4. From the above we can conclude that White's options are more or less limited to the six points marked ∇. Each has its advantages and its



Dia. 4

drawbacks. In particular, there is one important factor bearing on this problem. . .

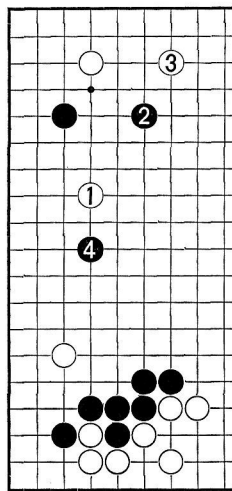
Dia. 5. White can cut at 1 at any time he chooses, though he has to be careful about the timing as Black gains thickness in the sequence to 5. Now once this sequence has been played, would you play next at *a* or *b* if you were Black?



Dia. 5

The right point is *a* of course. Being one space wider, this works more efficiently with the thickness Black has built up.

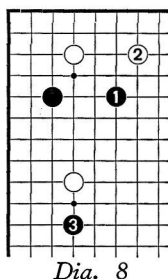
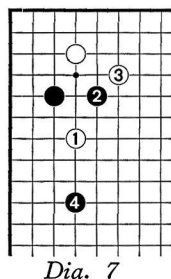
Dia. 6. If White plays 1, the sequence to 4 is a standard continuation. Black 4 is a good pincer because this is just the spot Black will want to have



Dia. 6

a stone when the sequence in Dia. 5 is played. This is not to say that following Dia. 6 is out of the question for White but all the same he would prefer to avoid it.

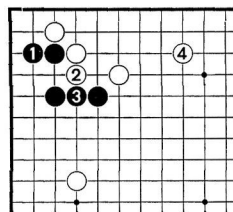
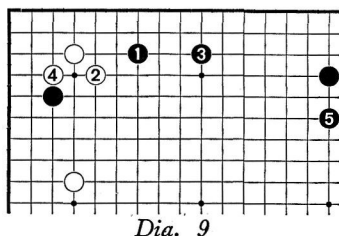
Another possibility for White 20 is 1 in *Dia. 7*. Black responds with 2 and 4 and White is dissatisfied for the same reasons as in *Dia. 6*.



White 20 strikes the mean—just the right distance from the top and from the bottom.

For 21 Black also considered the two-space jump at 1 in *Dia. 8*, followed by the pincer at 3. This is the most straightforward way of attacking, but the problem is that the space between Black 3 and Black's thick position towards the bottom is too narrow, i.e. this move is inefficient. One can thus see the point of White 20 in making the position more difficult for Black.

During his eleven minutes of thought on 21 Black probably also considered switching to 1 in *Dia. 9*, the idea being to continue with 3 at the top. The



sequence to 5 seems a feasible strategy.

Black 25 is an unusual move. *Dia. 10* shows the ordinary joseki. White considered his answer very carefully.

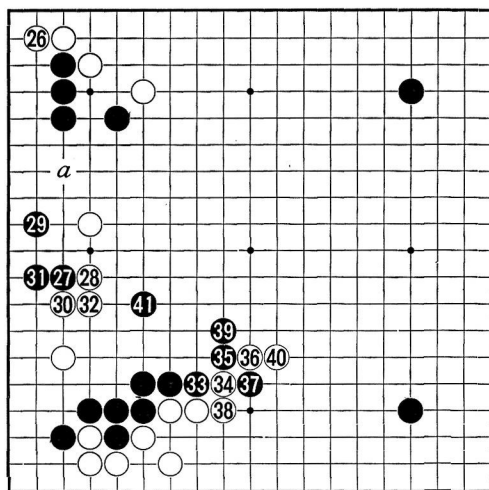


Figure 3 (26—41)

Figure 3 (26—41)

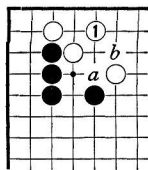
W26: 17 mins. W32: 14 mins.

B27: 21 " B41: 3 "

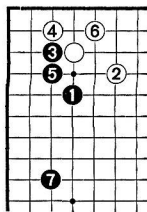
B29: 2 "

The first move to consider for 26 is 1 in *Dia. 11*. However, Black *a* is sente, forcing White *b*, so White is not satisfied. The reason is that while he gets the same shape as in the basic joseki shown in *Dia. 12*, White does not have the drawback there that he does in *Dia. 11*.

For the above reason White 26 is natural—Hashimoto probably spent his time trying to guess Tono's later



Dia. 11

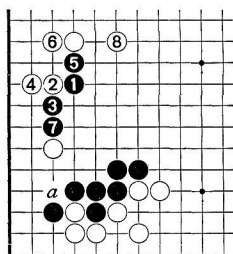


Dia. 12

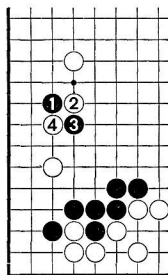
strategy. Note that 26 makes it harder for Black to get a base on the side.

Black 27. If Black switches elsewhere, White plays *a* which is very painful. Black has let White take profit at the top and the bottom, so whatever happens, he wants to launch a splitting attack on the two white stones.

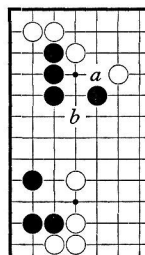
Dia. 13. How about Black 1? We have said repeatedly that this point looks bad for Black. For example, if White 2, 3 to 6 follow, then Black cannot omit 7. White jumps to 8 and he still has the defect of *a* to aim at, so Black has not done well.



Dia. 13



Dia. 14



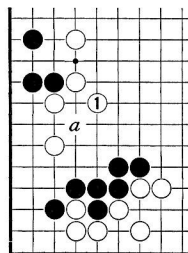
Dia. 15

Dia. 14. How about Black 1 on the third line then? White 2 is the only move. If 3, White crosscuts at 4 and he will have no trouble settling himself whatever variation follows. The sequence in *Dia. 15* is one example—this result is very good for White.

Nonetheless, Black resolutely invaded at 27. White promptly attached at 28. Black then diverged from *Dia. 14* by playing 29 in order to connect with his group at the top. His aim is to drive the white group out towards the centre.

There is no weak point in Black's connection. The white peep at *b* in *Dia. 16* does nothing as Black *a* is sente.

White 32. White spent some time considering 1 in *Dia. 17*. This move is attractive as it takes him a step closer to the centre. However, the drawback is that Black can make a disagreeable peep at *a* which could very likely be of



Dia. 16

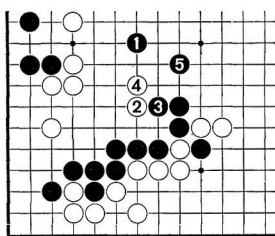
Dia. 17

some assistance to his group. White 32 may be slower but it leaves no defects.

Black pushed at 33 in order to build up strength here. This method of playing, steadily creating thickness without attacking prematurely, is very instructive. White knows that Black is getting ready for an attack on his group to the left, but he plays 34 and 36 without hesitation. Fighting spirit and the natural rhythm of the game call for these moves. Strong players know when lengthy analysis is required and when they should just trust their instincts.

White 40. White first of all accepts what is offered.

Black 41. Black 1 in *Dia. 18* is also possible. The sequence to 5 is likely. However, Black decided to fix up his shape and to attack slowly but surely. (Time—Black 48 mins.; White: 1 hr. 42)



Dia. 18

Figure 4 (42–51)

W42: 23 mins. W44: 5 mins.

B43: 3 " B45: 2 "

The game now enters the most interesting stage of the middle game, with the action gradually moving towards the centre. So far Black's two star-point stones (*niren-sei*) on the right have been left undisturbed. Since the star-point stone aims at finishing with the corner in one move, this is not uncommon in *niren-sei* games.

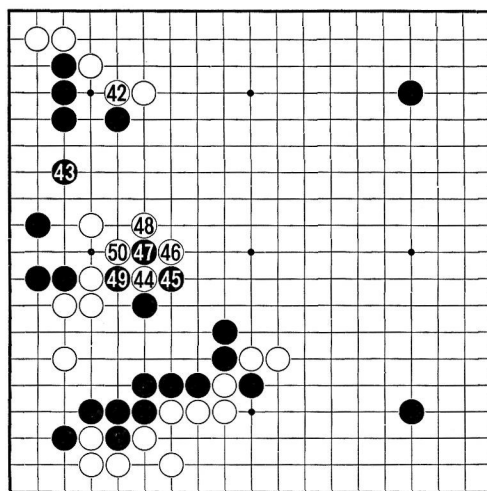
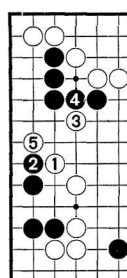


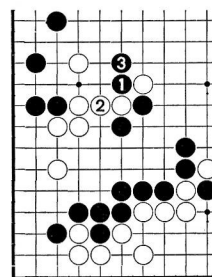
Figure 4 (42–51)

51 connects

White 42 may seem a surprising move but if Black ignores it, White can play the combination of 1 and 3 in *Dia. 19*. White 5 then reverses the roles of attacker and defender. Therefore, Black 43 is necessary.



Dia. 19

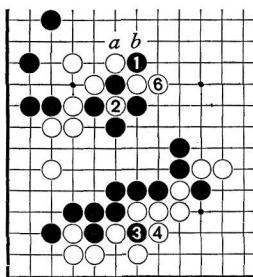


Dia. 20

White now returns to the task of settling his centre group. 46 and 48 are a standard *tesuji* which helps White to develop more rapidly than by playing 46 at 47.

Dia. 20. White must not of course play 48 at 2 here. Black 3 would make things very difficult.

Black 51. If Black has enough ko threats, he can cut at 1 in *Dia. 21*, but in this game White will welcome the



Dia. 21
⑤ takes ko

cut. 3 is about the only ko threat that Black has, but White answers 5 with 6. If next Black *a*, White takes the ko. If instead Black connects the ko, White gets a ladder with *b*. In other words, cutting at 1 is reckless.

(Time—Black: 53 mins.; White: 2.07)

Figure 5 (52–65)

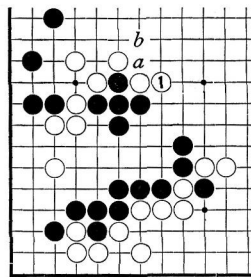
W52: 6 mins. W60: 3 mins.

B55: 2 " B61: 3 "

W58: 12 " W64: 3 "

B59: 2 "

White 52. Hashimoto probably also considered White 1 in *Dia. 22*. If Black cuts at *a*, the ladder with *b* is favourable. However, at some stage Black is sure

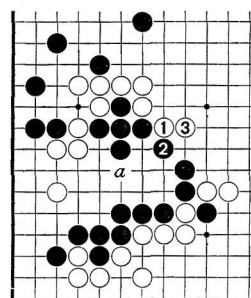


Dia. 22

to be able to exploit the cutting point, so the solid connection at 52 is sounder.

Black separated White into two groups with 53 and 55.

Black 57. Answering at 2 in *Dia. 23* is a vulgar move which earns White's gratitude by helping him to extend towards the centre. White can also aim at attaching at *a* later. 57 is a sober move which fixes up Black's shape and looks forward to counterattacking later.



Dia. 23

White concluded that the centre group could look after itself now, so he switched to 58. This is an extremely good point—look at the difference if Black succeeds in playing here first. Black 1 in *Dia. 24* threatens the disagreeable move at *a* later.

White 58 is also bigger than the other approach move at *a* at the top. Because Black has already played 55, White cannot expect to expand his upper side

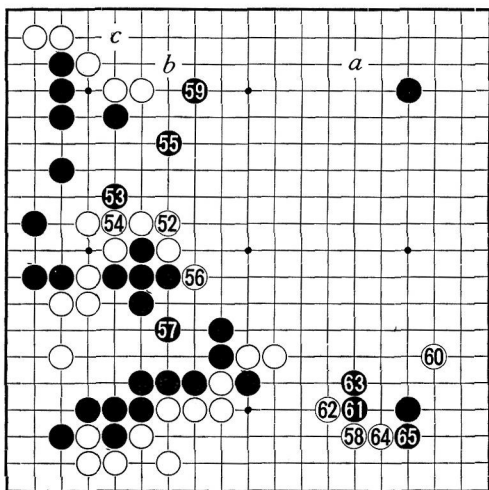
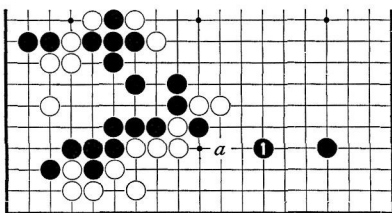


Figure 5 (52–65)



Dia. 24

by very much, so this decreases the value of *a*.

This is a very difficult stage of the game. Tono decided to ignore 58 and switch to the good point of 59 at the top. Black *b* is now sente, forcing White *c*.

(Time—Black: 1.10; White 2.20)

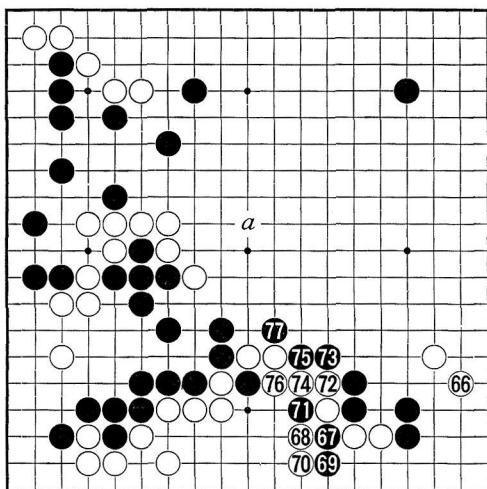


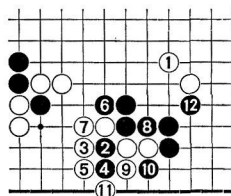
Figure 6 (66—77)

Figure 6 (66–77)

W66: 8 mins. B71: 2 mins.

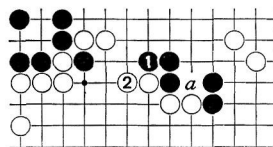
B67: 7 "

White 66 is an uncommon move. The usual move is 1 in *Dia. 25*. This is of course possible in the game, but then Black plays the sacrifice sequence shown here, enabling him to make the forcing moves 6 to 10, then pretty well secure eyes with 12. White did not want this, so he threatened Black's base with 66.



Dia. 25

Black 67. In positions like this, beginners often push at 1 in *Dia. 26*, but this is a very bad move. Tears of gratitude will well up in White's eyes as he plays 2. The reason is that White wants to play 2 even if Black does not play 1, as this threatens to push through at *a* and cut. 1 weakens Black and strengthens White.



Dia. 27

The two sacrifice stones 67 and 69 enable Black to get a nice squeeze with 73 to 77 and build up some central thickness. For White 78 the commonsense move would seem to be *a*.

This concludes our detailed analysis.
(Time—Black: 1.19; White 2.41)

Figure 7 (78–140)

White 78 is a surprising move. Actually this is the kind of quiet move professionals are fond of, as at one stroke it eliminates the various forcing moves that Black has in this area.

Black launched an attack on the white group on the left with 85, but White lived in sente up to 110, then switched to 112. The game then entered a fairly uneventful endgame.

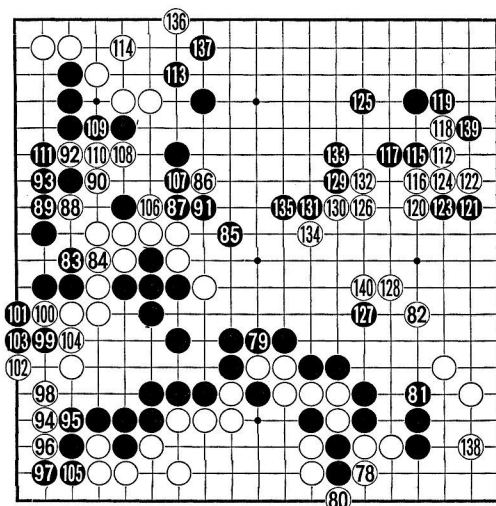


Figure 7 (78—140)

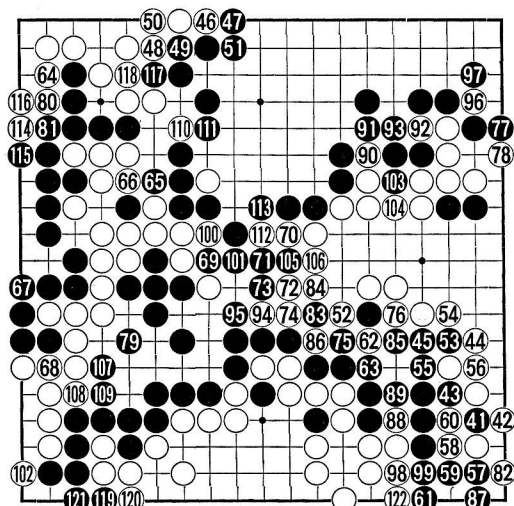


Figure 8 (141—225)

Figure 8 (141—225)

White won by 2 points.

Time taken—Black: 3 hours 38 mins.

White: 4 " 52 "

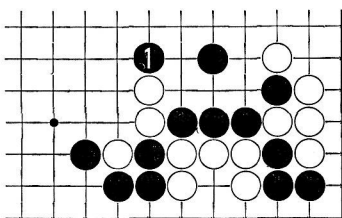
123 takes ko, 124 connects
125 connects

NEW JOSEKI

by

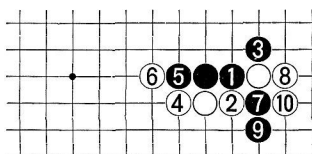
Abe Yoshiteru 8-dan

Joseki are not eternal and unchanging—new variations are constantly being invented. *Igo Shincho*, in a unique project, reviews them as they appear and awards an annual prize for the best new move. Here is a recent candidate.

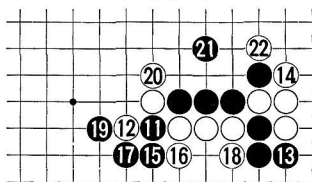


Dia. 1

Black's attachment at 1 in *Dia. 1* (Black 31 in the figure) got my nomination for February. As you probably realize, this shape arises midway through the large avalanche joseki. Black has pushed into White's stone with 1 in *Dia. 2*, White has turned toward the inside at 10, and the sequence has continued from 11 up to 22 in *Dia. 3*.



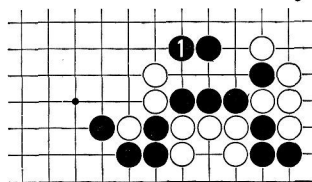
Dia. 2



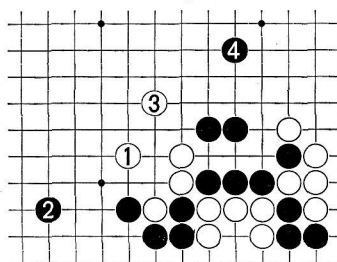
Dia. 3

Up until now Black had always made the bamboo joint at 1 in *Dia. 4*. White 1 to Black 4 in *Dia. 5* are then one way of concluding the joseki. The new move made its first appearance in the game in the figure. Here is what the two

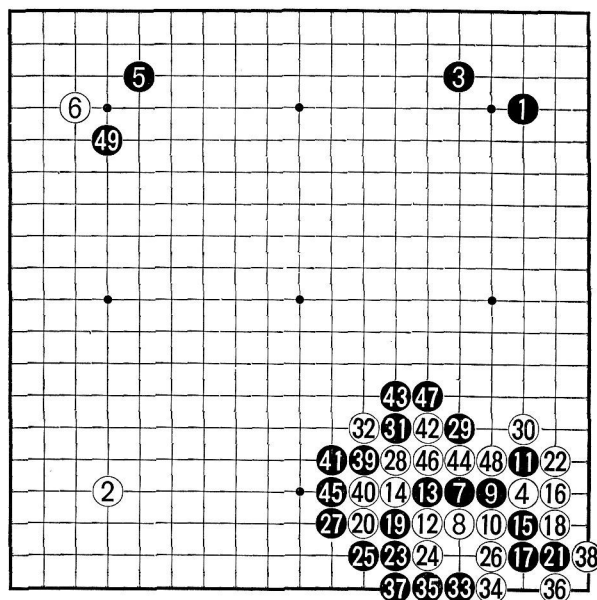
players themselves had to say about it.



Dia. 4

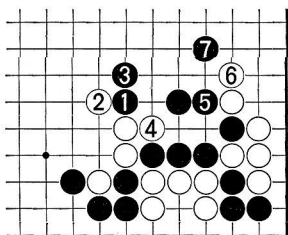


Dia. 5



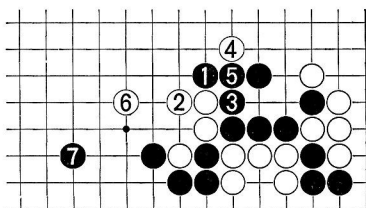
Game Figure (1-49). Oteai (rating tournament)
Black: Hanawa 4-dan; White: Ezura 5-dan

Hanawa: 'Black 31 (the new move in the figure) is a "shape" move that I had been wanting to try. If you make a bamboo joint as in the joseki, you commit yourself to not giving up the three stones. The attachment at 31 gives you the option of sacrificing them, depending on what happens. Since I got sente to press at Black 49, I thought my result in the actual game was good. The sequence to 7 in *Dia. 6* also seems playable for Black.'



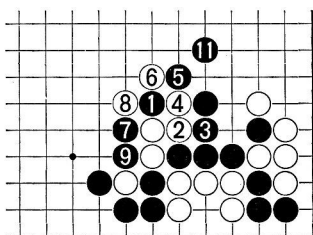
Dia. 6

Ezura: 'At first I thought of answering Black 1 by turning out at 2 in *Dia. 7*, but I changed my mind because I decided that that would be worse for White than the joseki in *Dia. 5*.



Dia. 7

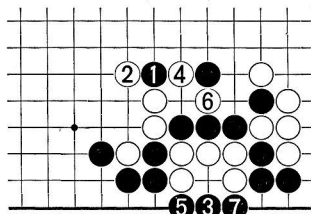
'*Dia. 8*, where White just pushes around with 2 etc. and gets squeezed,



Dia. 8

⑩ connects

looks bad too.



Dia. 9

'When Black played 3 in *Dia. 9*, I considered giving atari at 4 and sacrificing five stones to do some squeezing of my own, but I couldn't make up my mind about this. The sequence in the actual game may have been inevitable.'

This new move looks so good that it comes as a shock, even to professionals who have been playing the joseki for decades. Why, one wants to ask, (why, why, why?) was it never played before? It teaches those of us a lesson who have been playing the bamboo joint as a matter of course, just because 'it was the joseki.'

As for how to answer it, I agree with Ezura that *Dia. 7* is good for Black, *Dia. 8* may be good for White in certain circumstances, and *Dia. 9* is bad for White.

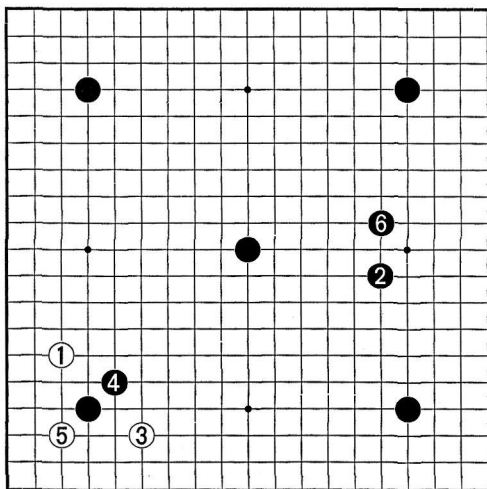
If you will look back at the result in the figure, you will see that White got twenty-some points in the corner. Black's outer influence, however, easily equals that, and he has played one move less to get it. I expect to see this new move played more and more from now on.

(Miyamoto Naoki 9-dan, the editor of *Igo Shincho*, also liked it. 'May go far... a promising candidate', were his first reactions.)

(Translated by James Davies)

ORIGINAL HANDICAP STRATEGY

Miyamoto Naoki 9-dan



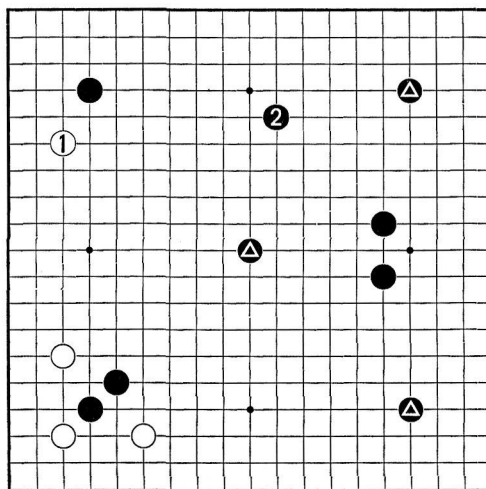
Basic Figure

5-stone game strategy

Basic figure: When White makes his opening kakari at 1 Black plays 2 to 6, forming a one-space enclosure on the fifth line. If this does not nonplus White, nothing will.

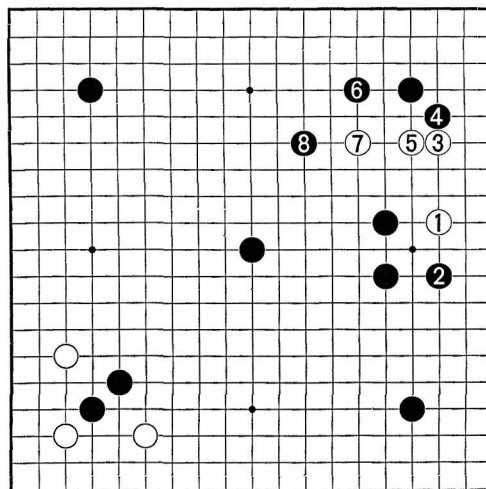
When White makes his second kakari at 3 in the basic figure, it is good strategy for Black to come out to 4 before going over to 6. Black 2 and 6 are a pattern that Suzuki 8-dan of the Kansai Kiin devised, so they are generally known as 'Suzuki style', but since Suzuki's pupil Nishimura liked to use them they are also called 'Nishimura style'. One can see that they lie exactly at the center of the three handicap stones marked \triangle in *Dia. 1*, four spaces away from each. If White continues with 1 in *Dia. 1*, Black keeps on in the Suzuki style with 2.

Sooner or later, after he recovers from seeing Black 2 and 6 in the basic figure, White will invade the right side.



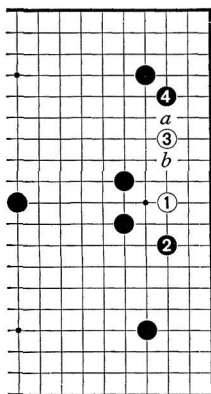
Dia. 1

If he comes in at 1 in *Dia. 2*, Black need only answer at 2. If White continues at 3, Black makes the diagonal contact play at 4. The sequence to 8 puts Black in a position to win an overwhelming victory. If White comes in at 2, Black answers at 1 and does the same thing with the top and bottom reversed.

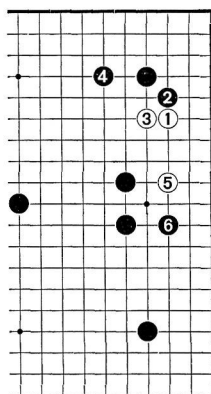


Dia. 2

If White invades at 1 in *Dia. 3*, Black answers at 2. If White extends two spaces to 3, Black's diagonal play at 4 is strong and White is in as much trouble as before. If White extends three spaces (3 at *a*), Black should break him up with *b*. That will be very telling on him.



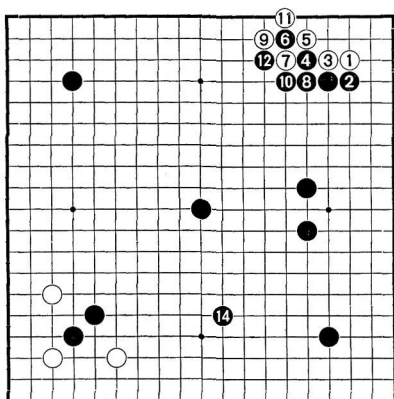
Dia. 3



Dia. 4

If White decides simply to make the kakari at 1 in *Dia. 4*, Black responds with the diagonal contact play at 2 and the result is the same as in *Dia. 2*.

Once Black gets 2 and 6 in the basic figure in place on the fifth line it is difficult for White to deal with them. If he invades, he just gives Black a

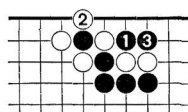


Dia. 5
⑬ connects at ⑥

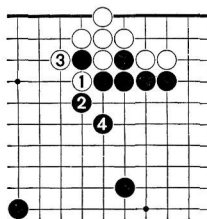
target to attack, as we have seen. Black has found an ideal weapon.

Despairing of entering the right side, White invades at the 3-3 point in *Dia. 5*. Black presses on the side of greatest potential territory at 2 and plays the double hane tesuji at 4 and 6. White naturally cuts at 7 and Black continues up to the atari at 12. If White connects with 13, Black has a beautiful move on the lower side at 14.

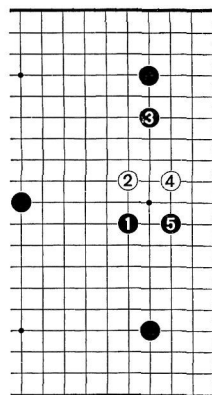
What Black has to be sure to do on the upper side is to end in sente. If he makes the ordinary extension to 7 instead of the hane at 6, he will end in



Dia. 6



Dia. 7



Dia. 8

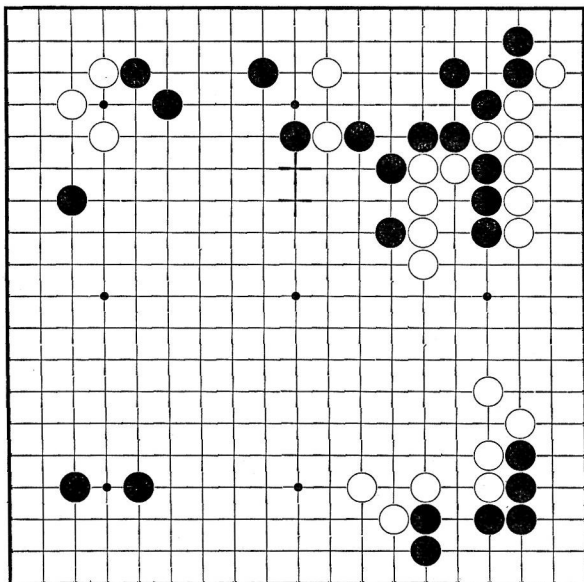
gote and White will get the next large point. Black also ends in gote if he takes the two white stones in the corner in *Dia. 6*. It is important for him to be consistent in stressing the center. White may cut at 1 in *Dia. 7*, but Black gives atari again at 2, without worrying much about the upper side, and builds immense thickness in the center.

When Black plays 1 in *Dia. 8* White may decide to thwart his strategy with 2, but then Black can make the corner enclosure at 3 and White is in as much of a fix as ever.

(Translated by James Davies)

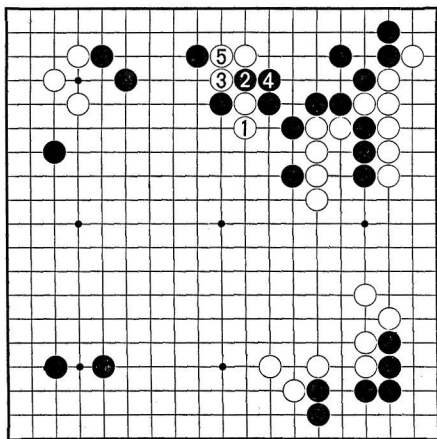
BLUEPRINT 361

by Miyamoto Naoki, 9-dan



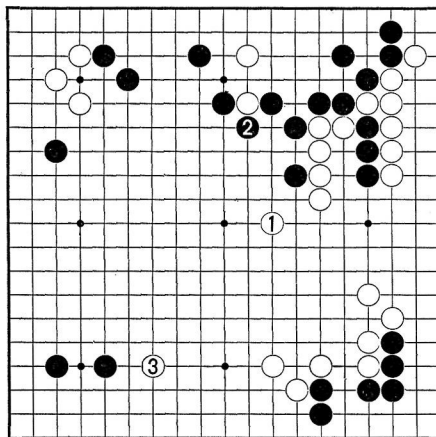
Position 1

Position 1. White to play. Which of the following three blueprints looks best to you?



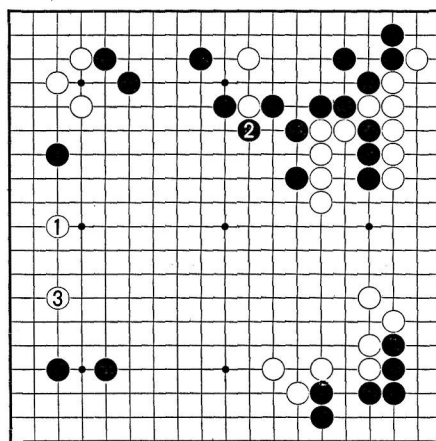
A's blueprint

A: I want White to extend to 1. I suppose Black will wedge in at 2, and after 3 I think White should connect firmly at 5.



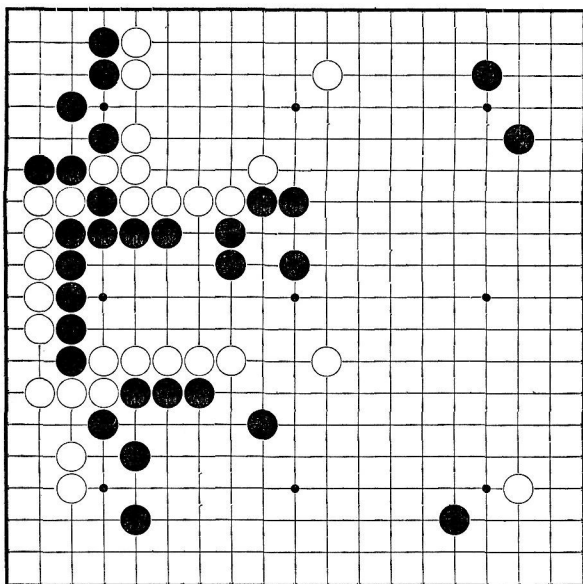
B's blueprint

B: No, the knight's move at White 1 looks best from a whole-board standpoint. If Black plays 2, White can extend to 3 and embrace a potential territory like the Pacific Ocean.



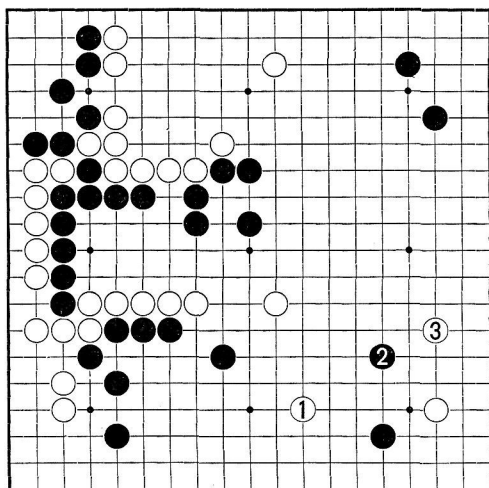
C's blueprint

C: I can't agree with either of you. The left side is the crucial area, and White 1 is the only move. What—Black 2 again? In that case White 3 is a nice extension.



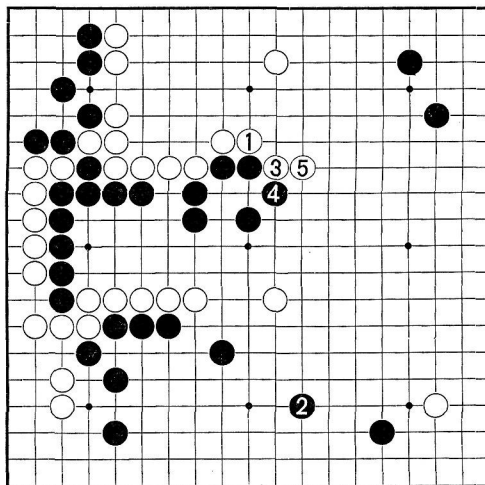
Position 2

Position 2. White to play. Remember that Black is not bound to reply as A, B, and C imagine he will.



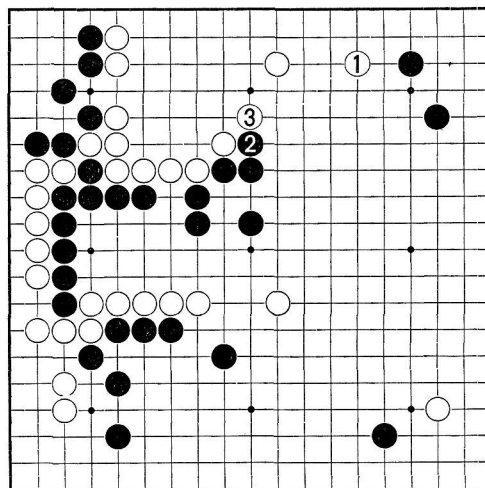
A's blueprint

A: There's nothing to think about; the pincer at White 1 on the lower side is the only move. Black 2 can be answered with 3 and White has a nice attack to look forward to. He's winning.



B's blueprint

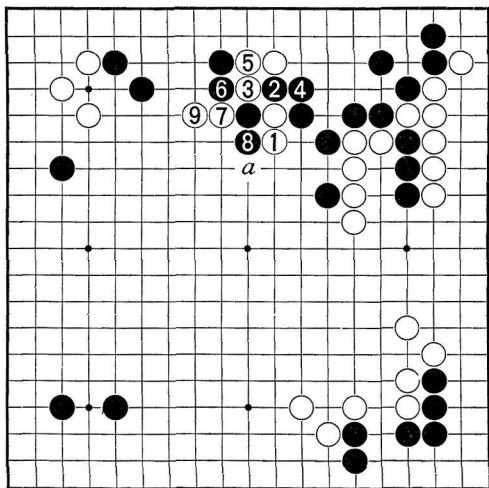
B: No, pushing at 1 is the key point. Black may play 2 on the lower side, but then White can hane at 3 and extend to 5. There's still room left to invade the lower side.



C's blueprint

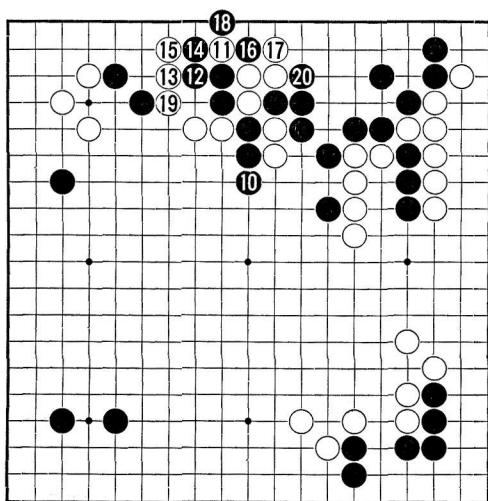
C: If I were White I'd extend on the upper side at 1. This kind of move is larger than it looks. I'd resist Black 2 with White 3, of course.

Position 1. From a game between Honinbo Shuwa (white) and Yasui Sanchi. A's blueprint is correct.



Correct answer

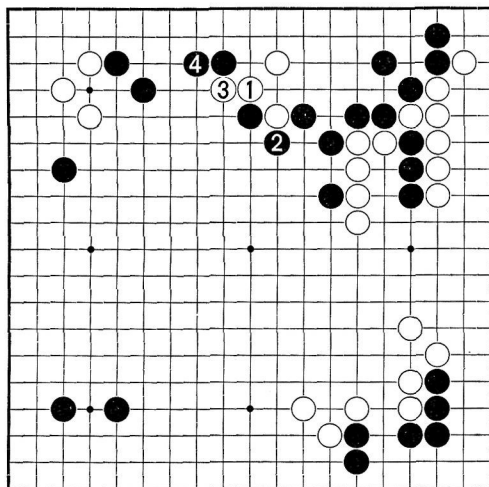
Correct answer: The position is such that White would like to deal with the upper side in sente. The extension at 1 invites Black 2, and the atari at 3 and connection at 5 are a strong way to proceed. Next Black shuts White in at 6 and if White does not have an answer read out, he cannot play 1. The answer is to cut at 7 and extend to 9. The ladder starting with White *a* works.



Dia. 1

Dia. 1. Black, accordingly, has to play 10. The hane at 11 and contact play at 13 are a tesuji combination allowing White to squeeze Black and pin him in. White winds up in sente with 19 and 20.

Note White's skillful use of sacrifice tactics in the correct answer diagram and Dia. 1. The 11-13 combination is a particularly important point. This was more a problem in reading than a blueprint, but every plan or

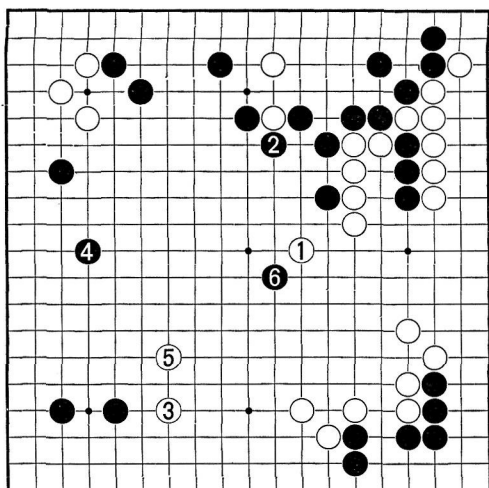


Dia. 2

blueprint has to be backed up by a greater or lesser amount of that.

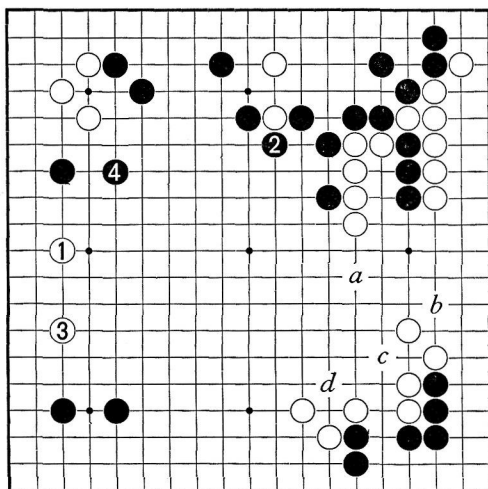
Dia. 2. Still looking at the upper side, bending out at White 1 is the wrong tesuji. Black will probably press from above with 2 and draw back at 4 when White plays 3. Chronic worry about eyes is the likely fate of this white group.

Dia. 3. This was B's blueprint, and although White 1 is certainly a good point, it is not so from a whole-board standpoint. Black can rid himself of his main curse with 2. Next White was going to extend to 3, but all Black has to do is play around 4, then reduce



Dia. 3

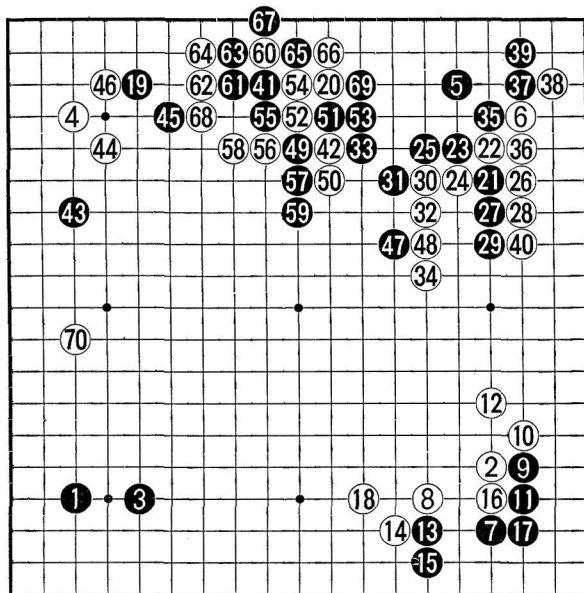
White's expanded framework with 6. He can enter at 6 without qualms because Black 2 has made him very strong on the upper side. Dia. 3 shows Black in the lead.



Dia. 4

Dia. 4. Next is C's blueprint. 'The left side is the crucial area' shows not bad perception, but the upper side is even more crucial. Black will answer White 1 by stopping him at 2, of course, and even though this gives White two moves in a row on the left side, it is enough for Black to make the simple jump to 4. This leaves nothing excit-

ing in the game for White. Another idea, since Black 2 has made the upper side so strong, is to play Black 4 at *a*. This looks possible; Black has forcing moves at *b*, *c*, and *d* to aim toward.

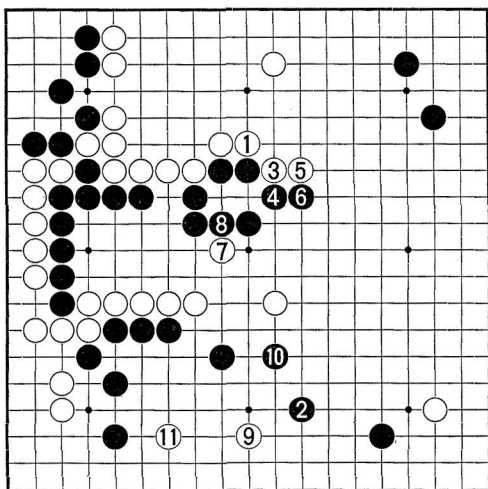


Reference Figure (1-70)

Reference Figure. After Black 69 White moved into the left side at 70, his blueprint unfolding right on schedule. Note that White 22 and 24 are special moves that depended on the situation in the lower right. White won by four points.

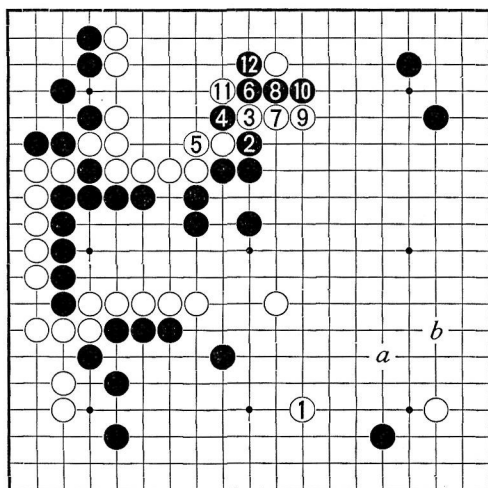
Position 2. From a game between Shuwa (white) and Ota Yuzo. B's blueprint is correct.

Correct answer. Pushing at 1 is the key play. Black apparently felt that he would be being forced if he extended to 3, so he built up the lower side with 2. When White hane and extended at 3 and 5, however, Black could not afford to omit 6, and as B pointed out, even after letting Black play 2 there was room left to invade the lower side. In



Correct answer

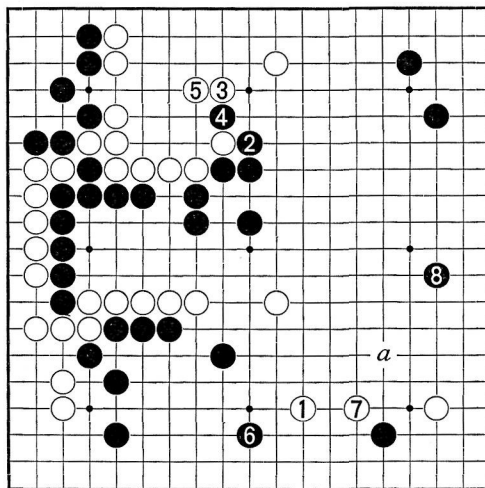
the actual game White forced Black at 7, then invaded at 9. Rounding out the upper side with 1, 3, and 5 and making a strong shape, then waiting to take advantage of the weakness of Black's center group and the thinness of his lower side was a high-level strategy.



Dia. 1

Dia. 1. A's plan was to make the pincer on the lower side at 1. This is a good move, the second best on the board, and it might well become the best if Black jumped out to *a* and let

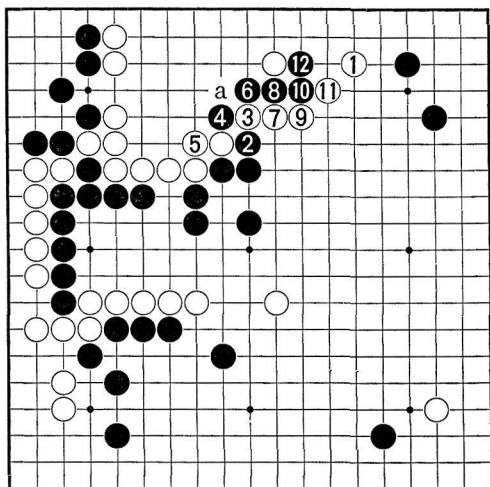
White extend to *b*. It was expecting too much of Black, however, to think that he would play *a*. Instead, he will turn immediately at 2. If White resists with 3, Black can play 4, 6, and 8. His center group is largely safe from attack and White's result up to 12 is not good.



Dia. 2

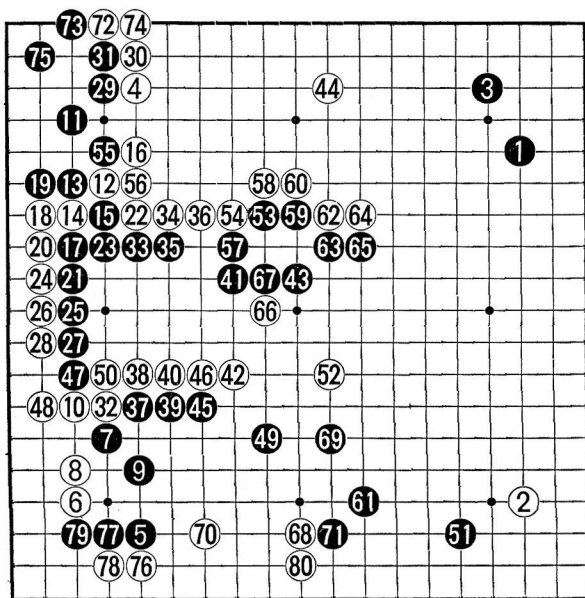
Dia. 2. All right then, White won't resist Black 2 but will skip back to 3. Black now has several lines of play; one is to force White with 4, then return to the lower side at 6. Answering White 7 by taking the large point at 8 on the right side is also good. The value of a stone around 8 increases after Black has played 2. At any rate, for Black to jump out at *a* would go against the grain of the game.

Dia. 3. C's plan to extend to White 1 and resist Black 2 with 3 is too defensive in character to be interesting. Not only that, despite the presence of White 1, Black can still play 4 and 6. After 12 White has no hope of capturing him. That means that White has to give way and play 3 at *a*, but once he does that his extension to 1 drops out of focus.



Dia. 3

Reference Figure. Shuwa's unfettered brilliance shows itself in the battling from the left side into the center, and again in his handling of the lower side with White 76. He won this

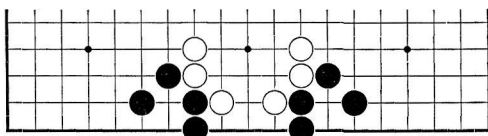


Reference Figure (1—80)

game by three points. (Translated from *Igo Shincho* by James Davies.)

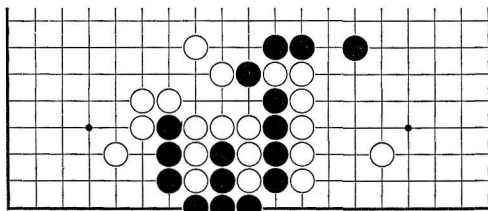
PROBLEMS

All these problems are middle kyu level. Black to play in each.



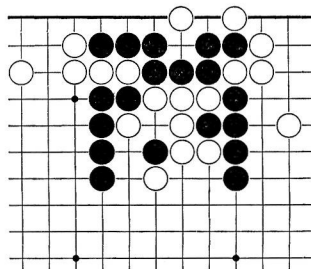
Problem 1

Problem 1. How can Black connect his two groups?



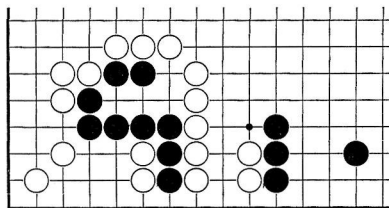
Problem 2

Problem 2. White threatens to cut at two places. How can Black link up to the outside?



Problem 3

Problem 3. Black must capture White's group to save his own at the top.



Problem 4

Problem 4. How can Black get life for his cut-off group?

Answers on page 61.

THE X-Y-Z AFFAIR

Cast

X. an amateur 2-dan
Y. an amateur 3-dan
Z. an amateur 1-kyu
W. an amateur 5-dan
Miyamoto Yoshihisa. a professional 9-dan

Scene

The Kansai Kiin in Osaka, where each month the X-Y-Z Club gathers to lay the work of two hapless amateurs on the dissecting table.

Y. Well, the Meijin match is over, but it still bothers me.

X. Something must be wrong with Ishida. Otake defended so easily it was disappointing.

Y. What bothers me is that the newspapers called it a defense, but this was supposed to be the 'first' Meijin tournament, so shouldn't they have said that he 'assumed' the title?

X. But he was the previous Meijin, so 'defense' seems correct.

(Note: after the 14th Meijin tournament its sponsorship was changed and numbering was begun again from one.)

W. Otake will have to go down in history as the fourteenth and first Meijin. (laughter)

X. But for the present we'll call him the first.

Y. Then what will we call Meijin Shuko?

X. He's the first Meijin too.

W. I don't imagine that most fans care either way. What bothers me is that Rin Kaiho seems to be in a slump right now.

Z. But he's famous for his second

efforts, so he'll probably come back.

Y. I hope so. What do we have this month?

W. I've chosen one game from a bunch sent up by the editor. It's from the Tokyo branch of the Kansai Kiin.

Y. Tokyo branch of the Kansai Kiin? That's a laugh.

W. It's the championship game of the B division of the 'Okutama Expedition'. It's marked August 21, so they seem to have combined a go-playing trip with a summer retreat.

Y. I doubt they saw much of the scenery. (laughter)

W. Black and White were both shodans, and White won by a point and a half, that is, there was a 5½-point komi, which he needed.

Miyamoto. Black 1 and 3 are Ishida's favorite 3-3 plays, but Black 5 is rather unusual.

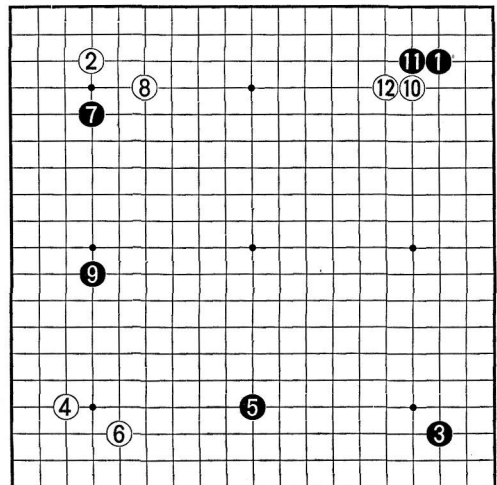


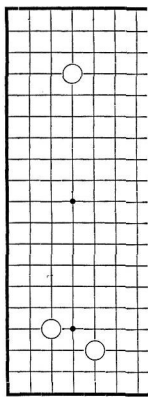
Figure 1 (1-12)

Z. What's the usual move?

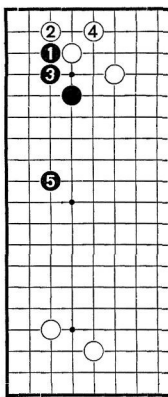
Miyamoto. Probably Black 6, but if we start in on that, we'll never finish. (Enter K, an amateur from Kyoto.)

K. White 4 and 6 are Rin Kaiho's style, aren't they?

Miyamoto. Rin's style is *Dia. 1.* and usually with Black. Black 9 is a bit unheard-of. Ordinarily they play something like *Dia. 2.*



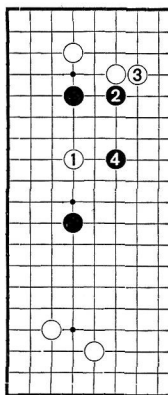
Dia. 1



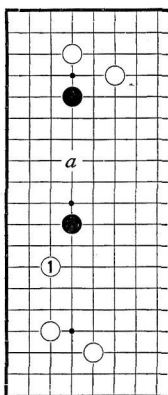
Dia. 2

Z. In that case, there must be a defect in Black 9. Where should White play to take advantage of it?

Miyamoto. It's not that there's really any defect in it. At most, White can invade at 1 in *Dia. 3*, but I'm not sure he should do that immediately because he's likely to find himself capped by Black 2 and 4.



Dia. 3



Dia. 4

Y. It seems that even an unheard-of move isn't all that easy to take advantage of.

X. And if you can't take advantage of

it, maybe it's not so bad after all.

Miyamoto. I wouldn't say that. For example, White can extend to 1 in *Dia. 4* and be aiming to invade at *a* next.

W. That's how I'd play.

Y. 'Grab what you can while the grabbing's good and you won't regret it later.'

Z. I see White approached at 10.

Miyamoto. Yes, about White 10—

Z. It's a good move?

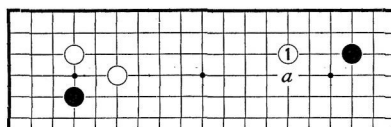
Miyamoto. In this kind of situation it's standard practice not to play it.

Z. Isn't it a joseki?

Miyamoto: Yes, but there's a time and a place, and here when Black pushes at 11, White suddenly loses all his valuable prospects on the upper side.

X. How should he have played?

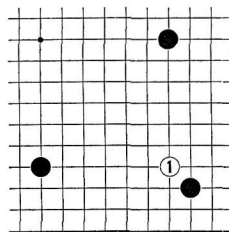
Miyamoto. In this situation he has to try to widen his prospective territory on the upper side, so he should play 1 or *a* in *Dia. 5*.



Dia. 5

Z. When should you play a shoulder approach like White 10 against the 3-3 point?

Miyamoto. It's good when Black has made a double wing extension, as in *Dia. 6* for example. White 1 is properly a reducing move.



Dia. 6

Z. This is the kind of thing I still don't understand.

Y. That's why it's so much fun to play against you. (laughter)

X. Not that I think Y understands it very well himself. (laughter)

Y. Yes, but I compensate for my ignorance with brute power. (laughter)

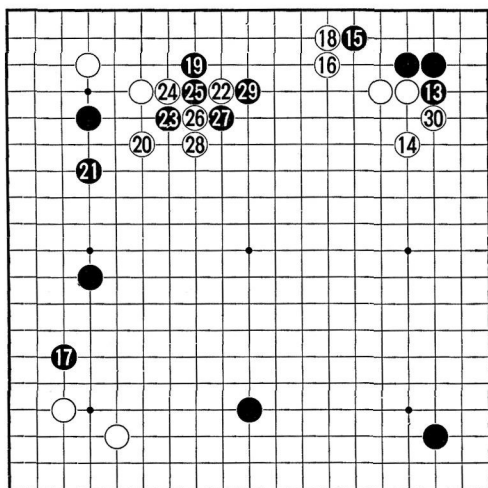
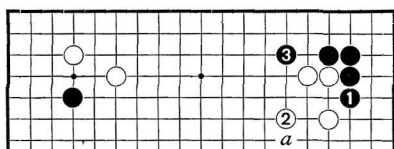


Figure 2 (13-30)

Miyamoto. Black should have played 15 at 1 in *Dia. 7*, making White answer



Dia. 7

at 2 or *a*, then skipped out to 3. That would leave White with practically no prospective territory. White would only have been helping Black to take profit.

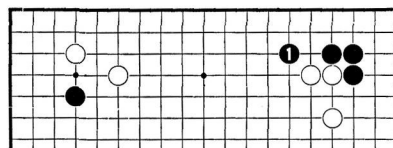
X. Was it right for Black to drop down to the second line at 15?

Miyamoto. No, jumping out to 1 in *Dia. 8* is better here.

W. Incidentally, Z, you look a trifle pale today. What's the matter?

Z. I've got a hangover. (laughter)

Y. He must have tried to drown his



Dia. 8

sorrows after losing to me yesterday.

Z. The brute compensated for his ignorance by overpowering me, (laughter) but I wasn't especially trying to drown my sorrows. Anyway, Black seems to have found a good move at 17.

Miyamoto. Ordinarily at Black 17—

Z. Oh it's 'ordinarily' again?

Miyamoto. Yes. Ordinarily Black would play 1, 3, and 5 in *Dia. 9*, but Black 17 is a pretty fair move, so we can't criticize it really. It's good enough.

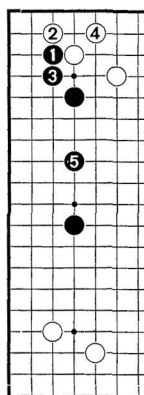
Y. Was this the time for White to play 18?

Miyamoto. He seems to have been rather keen on that part of the board (laughter), but White 18 was good enough. It's Black's invasion at 19 that was much too hasty. Instead of 19, Black should have played *Dia. 9*.

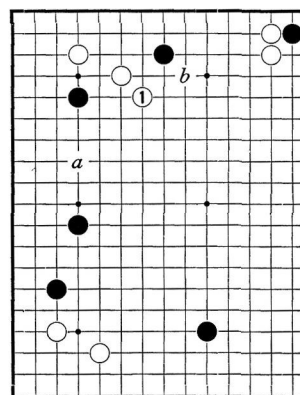
W. White jumped to 20 with his mind on 19, but—

Miyamoto. That was slightly wasteful of him, but it was good enough.

Y. 'Good enough, good enough,'



Dia. 9



Dia. 10

what is that supposed to mean? (laughter) If White were to choose an un-wasteful move for 20, how would he play?

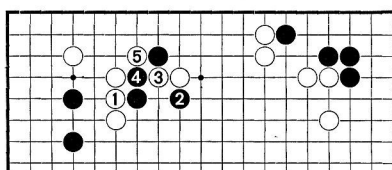
Miyamoto. The waste was in exchanging White 20 for Black 21. The diagonal move at 1 in *Dia. 10*, threatening both an invasion at *a* and shoulder play at *b*, looks better. Still, White 20 wasn't a very big mistake.

W. White 22 looks pretty good too.

Miyamoto. Pretty strong, but when White pushed through at 24 and cut —this is the kind of place where you have to go more slowly.

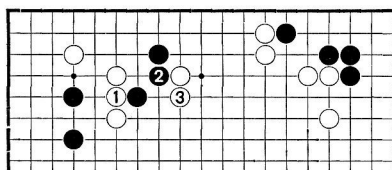
Y. Go where more slowly?

Miyamoto. Go more slowly by connecting at 1 in *Dia. 11*. Attaching at Black 2 may look like a tesuji, but



Dia. 11

Black can't do anything much if White now pushes through at 3 and cuts at 5, and if Black plays 2 in *Dia. 12*, he's all out of shape when White extends to 3.

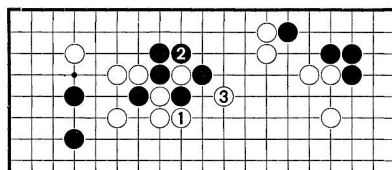


Dia. 12

Y. Nothing seems to work for Black.

Miyamoto. That just proves that his invasion at 19 was too hasty. It was too deep for him to expect to profit from. White, however, came to his rescue beautifully with 24 to 29.

W. And then in the midst of it all White turned away to 30.



Dia. 13

Miyamoto. Instead of 30, White should have given atari at 1 in *Dia. 13*. If Black captures at 2, White should contain him with 3 and force him to live on the inside. That would be the thick way to play.

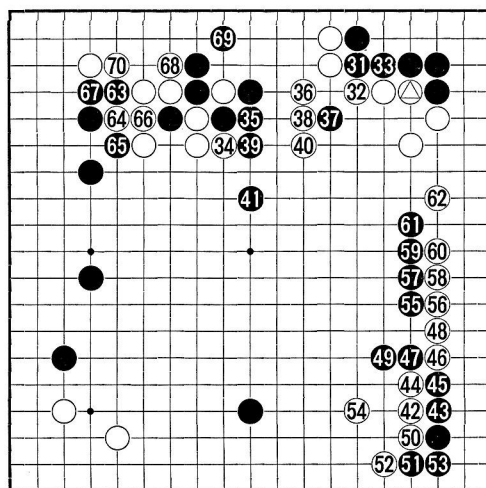
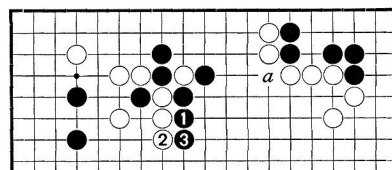


Figure 3 (31—70)

W. Wasn't Black 33 unnecessary?

Miyamoto. Right. Black should have pushed up and out with 1 and 3 in *Dia. 14*, watching for a chance to cut at *a*.



Dia. 14

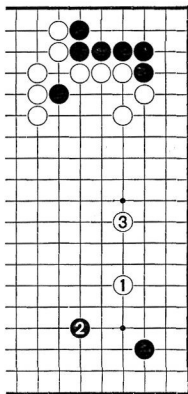
That cutting point would give White a hard time. Further on, the pros and cons of Black 37 are unclear—can't say anything about it.

Y. Look, there goes White playing 42 at the shoulder of the 3-3 point again.

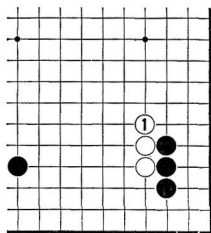
Miyamoto. He must like that move. At least this time it's less offensive than White 10 (⊙) was. It's definitely an improvement on White 10.

X. That's a funny way to praise it. (laughter) How should he have played?

Miyamoto. He should have approached from the right side with 1 in *Dia. 15* and shaped out a territorial framework with 3.



Dia. 15



Dia. 16

W. What about the moves that followed White 43?

Miyamoto. Black pushed in the right direction at 45, but White 46 was a little rough. White had to extend here, to 1 in *Dia. 16*. There's no way around it.

W. Yes, he got himself into a very tight spot by blocking at 46 and letting Black cut at 47.

Miyamoto. Indeed he was in a tight spot. There was no choice about the moves from Black 47 to White 62.

Y. Even X and I would have played them.

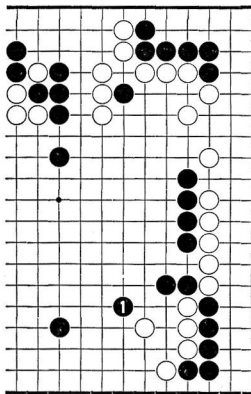
X. I wonder. (laughter)

Y. Well, we might add a slight twist of our own somewhere. (laughter)

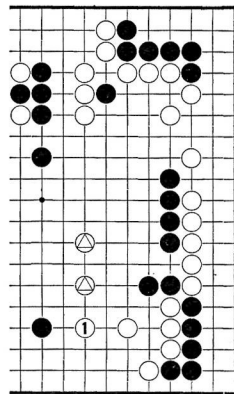
W. This sequence ought to be un-

twistable. (laughter)

Miyamoto. They seem to have kept on the straight and narrow path up to White 62, but Black strayed off in the wrong direction at 63. Instead of 63, the shoulder play at 1 in *Dia. 17* was so important that it was practically mandatory. Just put the stone on the board and you'll see how good it is.



Dia. 17



Dia. 18

Z. You're right. Just looking at it I can see how good it is. (laughter)

Y. He sees, but does he understand?

Miyamoto. If White gets to play here, he will jump to 1 in *Dia. 18*, and if he can later add stones at the points marked ⊙, the right side will take on a very whitish cast. Compare this with *Dia. 17* and you can really see what a difference one stone makes.

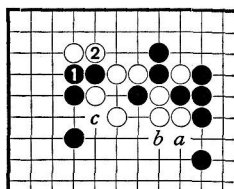
X. White 64 strikes me as an overly fancy move.

Miyamoto. White 64 was natural (laughter), but Black shouldn't have given atari at 65.

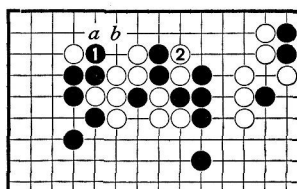
X. What should he have done?

Miyamoto. He should have just connected at 1 in *Dia. 19*, without giving atari. Then *a* or *b* would still have been his sente. White wouldn't be likely to play *c* anyway.

Y. We've gotten pretty far into this



Dia. 19



Dia. 20

game. Shall we call it quits for this month?

X. There speaks a thirsty soul who can't wait to go somewhere for a nip.

Miyamoto. Wait a moment, please. There's one more important point.

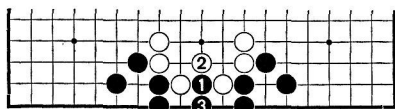
Y. What could be that important?

Miyamoto. White 68 and Black 69. White 68 had to be at 70, and Black should not have done White the grace of answering him. He should have turned a blind eye to his two stones and played 1 in *Dia. 20*. Next either *a* or *b* would be his sente. The difference between *Dia. 20* and the actual game should be very clear.

Y. Sure, take the two stones, you can have 'em.

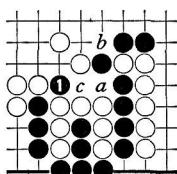
(Translated from the January 1977 issue of *Igo Shincho* by James Davies)

Answers to problems on page 55

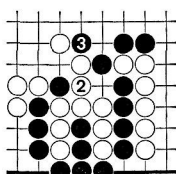


Answer to 1

Answer to 1. Black 1 applies the proverb 'play at the centre of symmetrical shape.' If White 2, Black 3. All other white moves also fail.



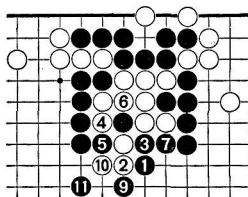
Answer to 2



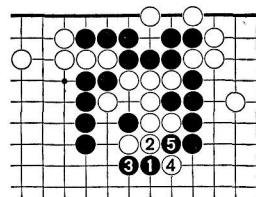
Dia. 1

Answer to 2. Black *a* is clearly no good because of White *b*. The sacrifice move at 1, threatening to capture with *c*, is the tesuji.

Dia. 1. White must play 2, but then the clever move of Black 3 takes advantage of White's shortage of liberties to ensure connection.



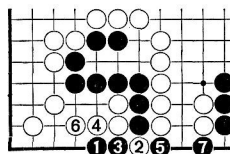
Answer to 3
(8) connects



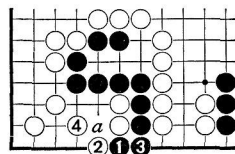
Dia. 1

Answer to 3. Pressing at 1 is the correct move. Black catches White in a geta with 11.

Dia. 1. If White 2, Black fills in a liberty with 3 and White cannot escape.



Answer to 4



Dia. 1

Answer to 4. Black 1 is the tesuji. If 2, Black connects up with his other stones. White 2 at 4 is no good, as Black plays 6—if next White 3, then Black 2.

Dia. 1 (wrong). Black 1 fails, as throwing in at *a* after 4 does not work.

PAGE FROM GO HISTORY

THE SHUSAKU FUSEKI

White: Honinbo Shuwa

Black: Shusaku

17th Feb., 1847

Kuwabara Shusaku was born in 1829 and died of cholera in 1862. In his short career he established himself as one of the greatest players of Go history. His record of 19 wins, no losses in the official "castle games" is unique.

With Black Shusaku was virtually invincible. There is a story that once when asked the result of a game, he replied simply, "I had Black". Shusaku's fuseki theory became the starting point for modern Go.

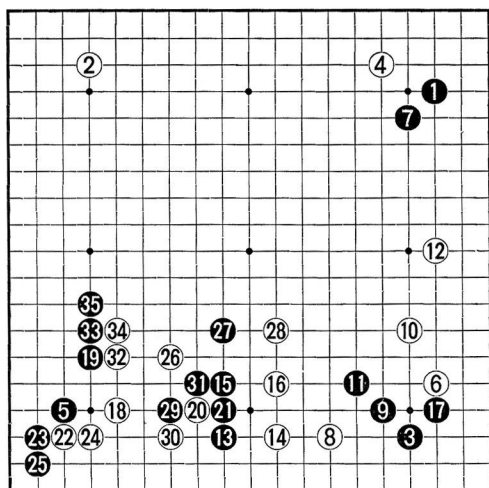


Figure 1 (1-35)

Figure 1 (1-35)

Black 1-3-5 is the famous Shusaku fuseki. Of Black 7, a favourite move, Shusaku once declared: "No matter how Go develops hereafter, the diagonal move of 7 can never be a bad move so long as the game is played on a 19 × 19 board"

Black 17. Absolutely necessary.

Black 29. The vital point for destroying White's eye-shape.

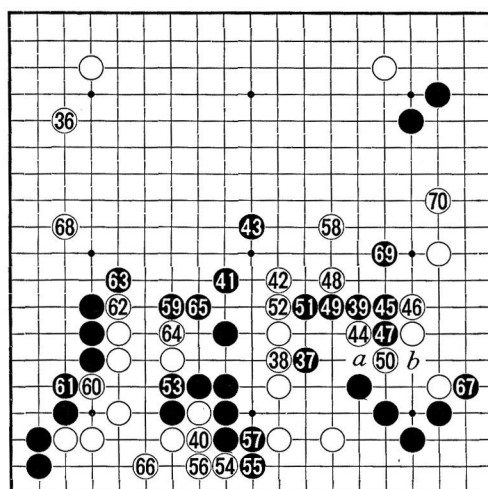


Figure 2 (36-70)

Figure 2 (36-70)

Connecting at 53 is big. White has to secure a painful life up to 66.

Black 67. If White *a*, Black *b*.

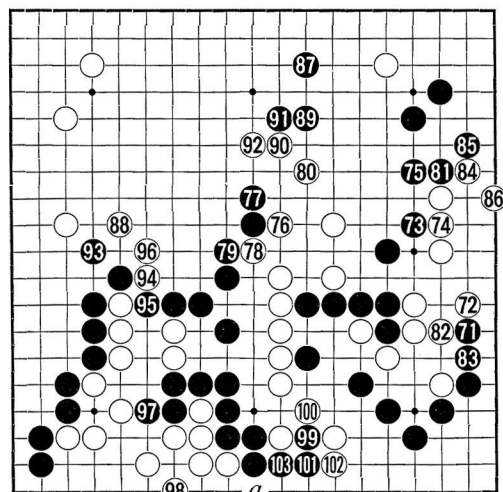


Figure 3 (71-103)

Figure 3 (71-103)

White launches an attack with 94 (his reason for playing 68)—he is so far behind that this is his last hope. Black 99 is the deciding blow: Black *a* is sente against the white group to the left, so he has to answer at 100. White resigns after 103.

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Canadian Go Association, c/o Mr. John Williams, 90 Forest Grove Willowdale, Ontario M2K 1Z7. Ishi Press Go books and equipment available.

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